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November 1939

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educational materials, a practicalness that teachers, everywhere, appreciate. Mathilde Bilbro formerly taught in Gadsden, Ala., but in recent years has devoted all of her time to composition at her home in Birmingham.

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Charles Webb - H. Drane, conductor. Born Nov. 1872. A New York tenor, who made his debut at Carnegie Hall in 1897. First soloist in "Paganini" from 1900 to 1902.



Jessie Willis - B. Alcott, soprano. Born William Villard in 1875. First soloist in "The Mikado" at the Savoy in 1905. First soloist in concert and operetta.

THE ETUDE HISTORICAL MUSICAL PORTRAIT SERIES

An Alphabetical Serial Collection of THE WORLD'S BEST KNOWN MUSICIANS

This series which began in February, 1932, has succeeded in date a total of 4992 celebrities. It will be continued alphabetically until the entire history of music is adequately covered. Single portraits of deceased musicians will be added to the series.

Only readers desiring additional copies of these pages and prints previously published are referred to the storehouse for securing them in the Publisher's Books Department.



Friedrich Weisse - H. Dietz, violinist. Born May 18, 1870. Comp. & writer, teacher. Studied at Berlin Conservatory. His son, Helmut Weisse, is also a violinist.



Ernst Wenzel - H. Dietz, violinist. Born April 10, 1870. Studied at Leipzig Conservatory. His son, Erich Wenzel, is also a violinist.



Karl Wenzel - M. Sternberg, violinist, who became extremely popular in America during the time he was here. Died in 1905. First soloist in "Lohengrin" at the Metropolitan, New York, last year.



Thorvald Wenzel - H. Dietz, violinist. Born April 11, 1875. Studied at Cologne Conservatory and at the Royal Conservatory in Brussels and at S. Petersburgh. First soloist in "Die Walküre" at the Royal Opera House, Covent Garden, London, in 1910. Studied at the Royal College of Music, London, and at the Royal Conservatory in Brussels. Now resident in New York.



Isabella Wenzel - M. Sternberg, violinist. Born April 11, 1875. Studied at Vienna Conservatory and at the Royal Conservatory in Brussels. First soloist in "Die Walküre" at the Royal Opera House, Covent Garden, London, in 1910. Studied at the Royal College of Music, London, and at the Royal Conservatory in Brussels. Now resident in New York.



Alexander Wenzel - L. Loeb, violinist. Born April 11, 1875. Studied at Leipzig Conservatory and at the Royal Conservatory in Brussels. First soloist in "Die Walküre" at the Royal Opera House, Covent Garden, London, in 1910. Studied at the Royal College of Music, London, and at the Royal Conservatory in Brussels. Now resident in New York.



Daniel Wenzel - H. Morgan, violinist. Born June 26, 1886. Studied at Leipzig Conservatory and at the Royal Conservatory in Brussels. First soloist in "Die Walküre" at the Royal Opera House, Covent Garden, London, in 1910. Studied at the Royal College of Music, London, and at the Royal Conservatory in Brussels. Now resident in New York.



Theodore W. Wertenbaker - H. Dietz, violinist. Born Sept. 3, 1872. Studied at Paris Conservatory and at the Royal Conservatory in Brussels. First soloist in "Die Walküre" at the Royal Opera House, Covent Garden, London, in 1910. Studied at the Royal College of Music, London, and at the Royal Conservatory in Brussels. Now resident in New York.



Reinhard Wernher - H. Dietz, violinist. Born Dec. 1, 1872. Studied at Berlin Conservatory and at the Royal Conservatory in Brussels. First soloist in "Die Walküre" at the Royal Opera House, Covent Garden, London, in 1910. Studied at the Royal College of Music, London, and at the Royal Conservatory in Brussels. Now resident in New York.



Philip Wernher - H. Dietz, violinist. Born Oct. 1, 1872. Studied at Berlin Conservatory and at the Royal Conservatory in Brussels. First soloist in "Die Walküre" at the Royal Opera House, Covent Garden, London, in 1910. Studied at the Royal College of Music, London, and at the Royal Conservatory in Brussels. Now resident in New York.



Mathilde Weissbach - H. Dietz, soprano. Born April 11, 1873. Studied at the Royal Conservatory in Brussels and at the Royal Conservatory in Berlin. First soloist in "Die Walküre" at the Royal Opera House, Covent Garden, London, in 1910. Studied at the Royal College of Music, London, and at the Royal Conservatory in Brussels. Now resident in New York.



Sarah Weston - H. Dietz, soprano. Born April 11, 1873. Studied at the Royal Conservatory in Brussels and at the Royal Conservatory in Berlin. First soloist in "Die Walküre" at the Royal Opera House, Covent Garden, London, in 1910. Studied at the Royal College of Music, London, and at the Royal Conservatory in Brussels. Now resident in New York.



Samuel Sebastian Wesley - H. Dietz, organist. Born April 11, 1873. Studied at the Royal Conservatory in Brussels and at the Royal Conservatory in Berlin. First soloist in "Die Walküre" at the Royal Opera House, Covent Garden, London, in 1910. Studied at the Royal College of Music, London, and at the Royal Conservatory in Brussels. Now resident in New York.



Mark Weston - H. Dietz, organist. Born April 11, 1873. Studied at the Royal Conservatory in Brussels and at the Royal Conservatory in Berlin. First soloist in "Die Walküre" at the Royal Opera House, Covent Garden, London, in 1910. Studied at the Royal College of Music, London, and at the Royal Conservatory in Brussels. Now resident in New York.



Miss Weston - H. Dietz, soprano. Born April 11, 1873. Studied at the Royal Conservatory in Brussels and at the Royal Conservatory in Berlin. First soloist in "Die Walküre" at the Royal Opera House, Covent Garden, London, in 1910. Studied at the Royal College of Music, London, and at the Royal Conservatory in Brussels. Now resident in New York.



Arthur Weston - H. Dietz, soprano. Born April 11, 1873. Studied at the Royal Conservatory in Brussels and at the Royal Conservatory in Berlin. First soloist in "Die Walküre" at the Royal Opera House, Covent Garden, London, in 1910. Studied at the Royal College of Music, London, and at the Royal Conservatory in Brussels. Now resident in New York.



William Joseph Westbrook - H. Dietz, violinist. Born April 11, 1873. Studied at the Royal Conservatory in Brussels and at the Royal Conservatory in Berlin. First soloist in "Die Walküre" at the Royal Opera House, Covent Garden, London, in 1910. Studied at the Royal College of Music, London, and at the Royal Conservatory in Brussels. Now resident in New York.



Thomas P. Westervelt - H. Dietz, violinist. Born April 11, 1873. Studied at the Royal Conservatory in Brussels and at the Royal Conservatory in Berlin. First soloist in "Die Walküre" at the Royal Opera House, Covent Garden, London, in 1910. Studied at the Royal College of Music, London, and at the Royal Conservatory in Brussels. Now resident in New York.



Herbert Wettberg - H. Dietz, violinist. Born April 11, 1873. Studied at the Royal Conservatory in Brussels and at the Royal Conservatory in Berlin. First soloist in "Die Walküre" at the Royal Opera House, Covent Garden, London, in 1910. Studied at the Royal College of Music, London, and at the Royal Conservatory in Brussels. Now resident in New York.



A. Veres - H. Dietz, violinist. Born April 11, 1873. Studied at the Royal Conservatory in Brussels and at the Royal Conservatory in Berlin. First soloist in "Die Walküre" at the Royal Opera House, Covent Garden, London, in 1910. Studied at the Royal College of Music, London, and at the Royal Conservatory in Brussels. Now resident in New York.



Bridget Weston - H. Dietz, soprano. Born April 11, 1873. Studied at the Royal Conservatory in Brussels and at the Royal Conservatory in Berlin. First soloist in "Die Walküre" at the Royal Opera House, Covent Garden, London, in 1910. Studied at the Royal College of Music, London, and at the Royal Conservatory in Brussels. Now resident in New York.



Henry Weston - H. Dietz, violinist. Born April 11, 1873. Studied at the Royal Conservatory in Brussels and at the Royal Conservatory in Berlin. First soloist in "Die Walküre" at the Royal Opera House, Covent Garden, London, in 1910. Studied at the Royal College of Music, London, and at the Royal Conservatory in Brussels. Now resident in New York.



Lodowika Weston - H. Dietz, soprano. Born April 11, 1873. Studied at the Royal Conservatory in Brussels and at the Royal Conservatory in Berlin. First soloist in "Die Walküre" at the Royal Opera House, Covent Garden, London, in 1910. Studied at the Royal College of Music, London, and at the Royal Conservatory in Brussels. Now resident in New York.



Gerald Weston - H. Dietz, violinist. Studied at Stockholm. First soloist in "Die Walküre" at the Royal Opera House, Covent Garden, London, in 1910. Studied at the Royal College of Music, London, and at the Royal Conservatory in Brussels. Now resident in New York.



Richard Wetz - H. Dietz, violinist. Studied at Stockholm. First soloist in "Die Walküre" at the Royal Opera House, Covent Garden, London, in 1910. Studied at the Royal College of Music, London, and at the Royal Conservatory in Brussels. Now resident in New York.



Berliner Wohnung Weston - H. Dietz, soprano. Born April 11, 1873. Studied at the Royal Conservatory in Brussels and at the Royal Conservatory in Berlin. First soloist in "Die Walküre" at the Royal Opera House, Covent Garden, London, in 1910. Studied at the Royal College of Music, London, and at the Royal Conservatory in Brussels. Now resident in New York.



LeRoy Weston - H. Dietz, soprano. Born April 11, 1873. Studied at the Royal Conservatory in Brussels and at the Royal Conservatory in Berlin. First soloist in "Die Walküre" at the Royal Opera House, Covent Garden, London, in 1910. Studied at the Royal College of Music, London, and at the Royal Conservatory in Brussels. Now resident in New York.



Bertha Westerschager - H. Dietz, soprano. Born April 11, 1873. Studied at the Royal Conservatory in Brussels and at the Royal Conservatory in Berlin. First soloist in "Die Walküre" at the Royal Opera House, Covent Garden, London, in 1910. Studied at the Royal College of Music, London, and at the Royal Conservatory in Brussels. Now resident in New York.



August Weston - H. Dietz, violinist. Born April 11, 1873. Studied at the Royal Conservatory in Brussels and at the Royal Conservatory in Berlin. First soloist in "Die Walküre" at the Royal Opera House, Covent Garden, London, in 1910. Studied at the Royal College of Music, London, and at the Royal Conservatory in Brussels. Now resident in New York.



Ethel Weston - H. Dietz, soprano. Born April 11, 1873. Studied at the Royal Conservatory in Brussels and at the Royal Conservatory in Berlin. First soloist in "Die Walküre" at the Royal Opera House, Covent Garden, London, in 1910. Studied at the Royal College of Music, London, and at the Royal Conservatory in Brussels. Now resident in New York.



Mary Weston - H. Dietz, soprano. Born April 11, 1873. Studied at the Royal Conservatory in Brussels and at the Royal Conservatory in Berlin. First soloist in "Die Walküre" at the Royal Opera House, Covent Garden, London, in 1910. Studied at the Royal College of Music, London, and at the Royal Conservatory in Brussels. Now resident in New York.



Carlotta Weston - H. Dietz, soprano. Born April 11, 1873. Studied at the Royal Conservatory in Brussels and at the Royal Conservatory in Berlin. First soloist in "Die Walküre" at the Royal Opera House, Covent Garden, London, in 1910. Studied at the Royal College of Music, London, and at the Royal Conservatory in Brussels. Now resident in New York.



Lyman W. Weston - H. Dietz, soprano. Born April 11, 1873. Studied at the Royal Conservatory in Brussels and at the Royal Conservatory in Berlin. First soloist in "Die Walküre" at the Royal Opera House, Covent Garden, London, in 1910. Studied at the Royal College of Music, London, and at the Royal Conservatory in Brussels. Now resident in New York.



Benjamin Louise Weston - H. Dietz, soprano. Born April 11, 1873. Studied at the Royal Conservatory in Brussels and at the Royal Conservatory in Berlin. First soloist in "Die Walküre" at the Royal Opera House, Covent Garden, London, in 1910. Studied at the Royal College of Music, London, and at the Royal Conservatory in Brussels. Now resident in New York.



Caroline Weston - H. Dietz, soprano. Born April 11, 1873. Studied at the Royal Conservatory in Brussels and at the Royal Conservatory in Berlin. First soloist in "Die Walküre" at the Royal Opera House, Covent Garden, London, in 1910. Studied at the Royal College of Music, London, and at the Royal Conservatory in Brussels. Now resident in New York.



Gladys Weston - H. Dietz, soprano. Born April 11, 1873. Studied at the Royal Conservatory in Brussels and at the Royal Conservatory in Berlin. First soloist in "Die Walküre" at the Royal Opera House, Covent Garden, London, in 1910. Studied at the Royal College of Music, London, and at the Royal Conservatory in Brussels. Now resident in New York.



Elsie Weston - H. Dietz, soprano. Born April 11, 1873. Studied at the Royal Conservatory in Brussels and at the Royal Conservatory in Berlin. First soloist in "Die Walküre" at the Royal Opera House, Covent Garden, London, in 1910. Studied at the Royal College of Music, London, and at the Royal Conservatory in Brussels. Now resident in New York.



Ernest Weston - H. Dietz, violinist. Born April 11, 1873. Studied at the Royal Conservatory in Brussels and at the Royal Conservatory in Berlin. First soloist in "Die Walküre" at the Royal Opera House, Covent Garden, London, in 1910. Studied at the Royal College of Music, London, and at the Royal Conservatory in Brussels. Now resident in New York.



Claude Weston - H. Dietz, soprano. Born April 11, 1873. Studied at the Royal Conservatory in Brussels and at the Royal Conservatory in Berlin. First soloist in "Die Walküre" at the Royal Opera House, Covent Garden, London, in 1910. Studied at the Royal College of Music, London, and at the Royal Conservatory in Brussels. Now resident in New York.



Paul Weston - H. Dietz, violinist. Studied at Stockholm. First soloist in "Die Walküre" at the Royal Opera House, Covent Garden, London, in 1910. Studied at the Royal College of Music, London, and at the Royal Conservatory in Brussels. Now resident in New York.



Alfred Weston - H. Dietz, violinist. Studied at Stockholm. First soloist in "Die Walküre" at the Royal Opera House, Covent Garden, London, in 1910. Studied at the Royal College of Music, London, and at the Royal Conservatory in Brussels. Now resident in New York.



Clarence Ernest Weston - H. Dietz, violinist. Studied at Stockholm. First soloist in "Die Walküre" at the Royal Opera House, Covent Garden, London, in 1910. Studied at the Royal College of Music, London, and at the Royal Conservatory in Brussels. Now resident in New York.

Heredity and Music

FOR YEARS we have been looking for the appearing of a popular book upon the all-absorbing subject of heredity, and at last we have found it in the recently published four hundred and thirty-four page "You and Heredity" by Abram Schinfeld. In our early youth we chanced upon an account of Abbott Gregor Johann Mendel (1822-1884) the Austrian discoverer of the Mendelian law which shows how certain characteristics of one parent in garden peas would show up in the hybrid of the next generation. In these enlightened days, when biology has displaced the legend of the stork, the interest in the mysteries of genetics increases hourly. Schinfeld's engaging story of "the mystery of you" is incessantly filled with interest to adults who can comprehend it; and any one with the equivalent of a high school training should find that easy. It makes plain how we inherit the color of our hair, our eyes, our skin; and how other physiological characteristics are contributed from one generation to another.

The book is elaborately illustrated with many convincing line drawings, color charts and half-tone plates. There are hundreds of things that the average reader has "always wondered about," that are discussed in this most captivating volume. Why do certain people have dimples, other come noses, others Roman noses? Why is baldness inherited? How long am I likely to live? What is Albinism? How does it happen that two homely parents may have a handsome child? What is the mystery of personality with which some people seem to be born and which others seem never to acquire? If you have a curious "asking" mind you will want to read this book from cover to cover.

Schinfeld has assigned forty-four pages of this noteworthy book to music. We hope that all readers of THE ETUDE may have a chance to delve into these chapters, although they will not find the statistics as determinative as in the earlier chapters, in which the laws of heredity seem inexorable. It is perhaps not very complimentary to think that we are all genes and chromosome, marching at the end of a nebulous procession reaching back to an innocent protoplasm in the dawn of the spheres. Perhaps, however, it is reassuring to know that, with human beings at least, talent by no means calls inflexibly for talented parents. For instance, look for a moment at the chart of the Toscanini family. Arturo Toscanini is the only member of his family to be musical. His wife was mildly musical, but not talented. Of his three children, only one has shown any degree of musical talent. One married the very brilliant pianist, Vladimir Horowitz. Their daughter showed obvious talent at three and a half years. His other two grandchildren have shown no indications of this talent. Martinelli was

the only one of fourteen brothers and sisters who gave any manifestation whatsoever of musical talent. Both Alma Gluck and Efrem Zimbalist became world renowned artists. Neither of their children is musical. Neither of the parents of Yehudi Menuhin and his talented pianist sister is a musician, although they are rich in general culture.

How comes, then, the tradition that musical talent is inherited? Schinfeld gives some very striking figures. For instance, Johanna Sebastian Bach, as almost everyone knows, had five distinguished musical sons and many other noted musical descendants. Few people know, however, that "Father Bach's" father had a brother, and that these two were identical twins "so markedly similar not only in the way they looked, but also in their speech, temperaments and physical characteristics (even their deaths came close together)." None of the offspring of the other Bachs, brought up in the same household, sired any musicians in any way comparable with Johann Sebastian and his astonishing descendants.

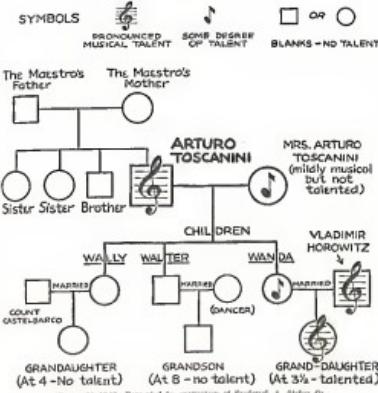
In order to get nearer to this, Schinfeld hit upon the ingenious plan of analyzing three groups. In group number one are "thirty-six outstanding instrumental musicians of the world, that is, those universally conceded to be leading figures on our present day concert platform." In group number two, are "thirty-six principals of the Metropolitan Opera Company." In group number three, there are included fifty students of the Juilliard Graduate School of Music, comprising a highly selective group of younger musicians and singers, many of whom are already active in the professional field.

Schinfeld's analysis of these problems is most interesting and should be read in detail. He finds however, that with one hundred and twenty-two entries, the average age at which talent is expressed is six and two-thirds years. Those who had talented mothers or mildly musical mothers represent

sixty-four per cent. Those with musical fathers or talented fathers represent sixty-eight per cent. Those with talented brothers and sisters represent fifty-two per cent. Those with talent in additional near kin, represent fifty-four per cent. From these figures it would seem that musical talent is more likely to be inherited from musical parents than from non-musical parents. The preponderance of this influence is not, however, as great as most people suppose. One cannot breed musical brains as one breeds Holstein cattle, Plymouth Rocks, Poland-Chinas, Pomeranians or Percherons.

Of course these are generalities. With Eugene Ormandy, the conductor of the Philadelphia Symphony Orchestra, talent was manifested at one and a half years. Arthur Rubinstein, one of the finest piano virtuosos of the era, was

THE TOSCANINI FAMILY



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born in a poorhouse where no musical instrument existed or could be heard. As a baby he made up his own little songs to express his desires. He sang long before he could speak. With others such gifts do not manifest themselves until later (Artur Rodzinski was twenty).



MAESTRO AND SIGNORA TOSCANINI

This picture shows two of the grandchildren of the great conductor (see previous page). Two of his grandchildren have manifested no musical talent whatever, while one granddaughter is very musical.

You must, however, read Scheinfeld's remarkable book in order to gain a knowledge of what everyone in this day should know about the vast and stimulating subject of heredity.

Sing Unto the Lord!

THANKSGIVING Day is the oldest of American holidays. It is also the most American of all festivals. Even the gobbling turkey itself is a native, along with the sweet potato, which migrated from the tropics. The Thanksgiving Day celebration reaches back to our earliest period when our forefathers rejoiced and gave thanks for the possession of a few handfuls of corn and the absence of Indian arrows.

It makes no difference just which Thursday is chosen for its celebration. If we had our way we would have a Thanksgiving Day every Thursday, and even then that would not be enough for the blessing of living in America. Despite politics, floods, dust storms, droughts, grasshoppers, Japanese beetles, jitterbugs, the income tax, and hay fever, we have more benefits for which we should be thankful than the people of almost any other country in the world.

The Thanksgiving festival is just a grand idea for giving us a chance to stop for a moment and realize the good things that have come to us. It is a splendid respite in which to forget annoyances. The only fault we have ever had with the holiday is that it is too gastronomic. Surely we can find some more exalted way of celebrating it than at the table, with its aftermath of bicarbonate of soda.

Let us all be thankful for what we have. Last Thanksgiving we met a miner who had just come with his family from Wales. He said, "This is my first Thanksgiving in America, and the family has found out what it means. Everyone of us had a whole Hamburger, and we all gave thanks to the Lord."

Time was when churches everywhere were filled to the doors on Thanksgiving morning. The fruits of tree and field were symbolically piled in front of the altar, and the whole congregation joined in a song of gratitude to the Lord for his goodness and his mercy. Such a service brings a soul joy that cannot be duplicated on the golf course or in the automobile.

This year our Thanksgiving in America is clouded by the thought of the bitter sufferings of those in other lands. Our sympathies and our love go out to all who are afflicted. We who have been blessed realize more than ever that for

which we have to be thankful. When we meet in the home and the church on Thanksgiving Day, many a prayer will go up for those who are in deep grief.

We have often wondered why more fine music has not been written for Thanksgiving Day. Gratitude and joy are great sources of inspiration. The musician should not let this day pass without rejoicing in appropriate manner. If you cannot go to church, at least read the Ninety-eighth or the One Hundred and Eleventh Psalm. Then pick out from your repertory the brightest, happiest, and most exalted music you know, and feast your soul upon it.

"*Oh, praise the Lord,* all ye nations; *praise him all ye people, for his merciful kindness is great toward us and the truth of the Lord endureth forever. Praise ye the Lord.*"

A Standard Musical Pitch

THERE is a great need for a world standard in musical pitch. The International Standards Association recommended very strongly that the pitch of 440 cycles per second for the A in the second space of the treble staff be adopted.

Representatives of most of the continental countries attended this convention. This would apply as closely as possible to all kinds of music, particularly in orchestras, choirs, recorded music and radio broadcasts.

The 440 cycle pitch has been approved by the American Standards Association, and is therefore the standard pitch Subcommittee on Musical Terminology, and assistant factory manager of Steinway & Sons, said of this new pitch:

"Confusion more or less dangerous and damaging to musical performance has been the rule in the past rather than the exception.

"Now each manufacturer of a wind instrument can adapt his machines and methods to mechanical standards based upon the musical standard.

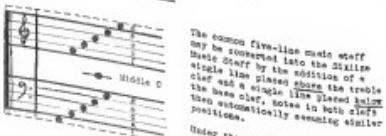
"In singing, the adoption of a universal standard is of decisive importance. If the pitch of an orchestra or piano to which a singer is to sing at a concert is different from the pitch of the instrument by which the part or song has been studied, the voice may be strained.

"In the case of the piano, an increase of five cycles per second in the frequency of the standard A, with a corresponding change throughout the entire scale, would throw an additional strain of something like half a ton on the framework of the instrument."

A New Device to Help Sight Reading

BERNARD L. BONNIWELL, Assistant Instructor of the Department of Psychology, at the University of Pennsylvania, has devised a Six Line Music Staff which he has copyrighted (1938). The idea is simply to add one line above the conventional five-line treble staff and one line below the conventional bass staff thus:

Supersession of Five-Line Staffs



The common five-line music staff may be converted into the Sixline Music Staff by the addition of a single line placed midway between the top four lines. The pitch below has been clear, notes in both staves then automatically assuming steeper positions.

Under the existing five-line system, steeper stems make necessary the use of different lines in different clefs, disarranging the regular succession.

Copyright 1938 Bernard L. Bonniwell

In this way, the letters read from the first space upwards exactly the same: f, a, c, e, g. He suggests that teachers, by adding these dotted lines as indicated in this example, can simplify first and second grade music and will note the results with small pupils. In the interest of science, he requests that teachers who try this device shall report to him the results of their experiments. Laboratory tests have shown that many pupils "catch on" to the notation quicker by means of this simple device.

Success in Voice Study

By

NELSON EDDY

Distinguished Concert, Radio and Sound Screen Star

With Warnings of
Mistakes That
Spell Disaster

An Interview Secured
Expressly for
The Etude Music Magazine

By
JULIETTE LAINE



Nelson Eddy and Irene Manning
in a scene from "Balalaika," the
new musical moving picture.

ALTHOUGH FOREIGN TEACHERS express never ending astonishment at the great number of fine voices to be found among American students of singing, they profess an even greater surprise that, despite their natural endowments, so few succeed in making a worth while career.

Now, to remain in the foreign teaching conditions are many, yet in the majority of cases the truth can be summed up in one simple statement: The average student fails largely because of his own wrong attitude, or approach, to his career.

From a fairly wide observation of students of singing, it would seem that the greatest handicap—assuming that the natural voice and talents are adequate—is a too optimistic attitude in regard to proper preparation. We Americans live at too break a tempo. To rush things has become a natural characteristic. We imagine that the ancient adage to "hatten slowly" is old fashioned and not applicable to present day conditions. Unless a thing can be accomplished quickly, we prefer to abandon it for something which can be achieved in less time. Needless to say, when such a viewpoint is applied to music, or to any art enterprise, the student soon finds himself up against a stone wall. "Art is long."

No Excellence Without Labor

THESE ARE NO SUBSTITUTE FOR TRAINING, for that firm foundation and background that come of sound knowledge and a well schooled technique. Personal experience is the hallmark of every teacher, and it must be admitted that I am myself a shining example of what I have said without this careful preparation of which I speak; and the knowledge distresses me acutely because of its possibly harmful effect upon others. "Look at Nelson Eddy," cry the youngsters. "He didn't waste valuable time singing minor roles in provincial opera houses. He didn't do this, and he did do that. He started at the top and stayed there; thus why he succeeded." If

Like most half truths, such stories can do great harm.

I have repeatedly tried to correct these erroneous impressions, but with slight success. Too many persons prefer miracle stories rather than facts. I had learned a recall once telling a writer that I had learned a number of songs from a phonograph record. By this it was meant that merely the words and music, the phrasing and style of certain songs had been learned by listening to an artist's recordings. Yet when the interview appeared in print I was stung by finding that I had been made to say that I never had taken a lesson, but had learned all there was to know about singing merely by listening to the phonograph. One shudders to think of what the intelligent reader must have thought of such an absurd statement, though the words were carefully chosen to avoid giving the author of my words an excellent excuse for their own lack of effort. It is natural, and morally plausible, to follow the line of least resistance, but it rarely leads to a high degree of accomplishment.

And So We Begin

MY PROFESSIONAL CAREER began, as is true, with the singing of a homey solo, and it is equally true that I have lost no singing voice ever since. It is true also that I sing with a comparatively slight foundation, and it is this very fact which enables me to speak with authority

in decrying such procedure. My way was not the easy way, however much it may have seemed so to the outside observer; it was the hardest way to all. Instinctively building both voice and repertoire simultaneously, doing what should have been my student years. I had to do the greater part of it later, when there was less time. Meanwhile, I was expected to live up to a success which had not been actually earned, but which had merely happened. Consequently, my musical training had to be based upon other matters which, instead, should have been devoted to language lessons, diction, stage deportment, and other essentials in the technique of a finished artist.

When the average young singer seeks advice, his leading question is almost invariably, "How long will it take me to make some real money with my voice?" and the reply is, "How long will it take you to learn to sing well?" The old Italian masters respected the adage which says, "Time respects nothing which is made without his aid"; and we are not surprised to learn that the training they gave their pupils required from five to ten years of intensive study. But this is not discerning enough; when we discover that these years were not spent solely in the study of vocal technique. The acquirement of the voice was only one branch of their training. Every pupil was also taught sight reading and a thorough knowledge of the rudiments of music. There was, in those days, no such thing as a singer who could not read music or count time. Furthermore, everyone was taught choral as well as solo work; and he learned the standard operatic repertoire, memorizing all of the roles he was likely to sing, instead of just a few favorite arias. Naturally such training took years, and it was not unusual to do so. As singular as they because the world's greatest in the annals of music.

What modern teacher would dare to insist upon such thorough training? If he did so, most of his pupils would quickly desert him for some other teacher whose ideals were less exalted. Granted that many modern singers achieve considerable success with but a year or two of training, the fact remains that they can never be short lived, unless the singer takes off sufficient time to run repeatedly to the studio to pick up what he had left off. No one can skip the essentials and do only that which pleases himself. One has to decide, at the outset, whether he wants to sing for fun or for fame; and whether he

is going to study or just to "take lessons."

Completeness a Necessity

Aximum way in which a too optimistic attitude hampers the student is that his ideas of the expense of a musical education are rarely correct. Music lessons, from good teachers, are not cheap; and careers are not made "on a shoestring." Even if a voice is so unusual that a teacher is willing to train it without immediate remuneration, there are many other expenses to be considered. For instance, there is the need of learning foreign languages. Language teachers do not work for the fun of it; neither do coaches, nor teachers of direction. Then, too, if the singer has not had piano lessons, he should not be satisfied until he can play freely such fairly difficult music as will enable him to perform the accompaniments of his most taxing songs, so that he may become equally familiar with them in their structure. This would be true even of operatic roles, if one is to make singing history. Jenny Lind is said to have been able to play from memory practically the complete scores of one hundred and fifty operas and oratorios; Patti could have made a success as a pianist; Galli-Curci began her career as a concert pianist. Similarly, here, an amateur violinist before discovering her voice, and, stepping aside, Padurenski speaks fluently practically all important languages of Europe. Genius is never superficial. Singer, be proficient at the piano, and in everything that will make you a complete musician. Then cultivate your soul by the study of poetry and the best of all literature.

Another important ingredient in the good student's musical education is the hearing of much good music artistically performed. He should attend orchestral concerts and, of course, the opera, in order to become familiar with the different forms of composition by actually hearing these masterpieces. He should hear chamber music, song recitals, and oratorio performances, as many as possible, and not merely those of the most famous artists, but also to himself. All of these imply the use of money, and quite a lot of it; even if his living arrangements are as frugal as possible.

On the Useless "Angel"

THIS, INCIDENTALLY, BRINGS UP another point upon which I feel very strongly. This is that I am frequently approached by persons who say, "I am so interested in a boy who has a really lovely voice. Will you not suggest someone who would finance his training?" Apparently there is a widespread belief that the world is full of philanthropic persons only too willing to spend a small fortune to help a stranger achieve his ambitions. That would be nice, but it is not at all the truth; generosity; that he may never amount to a row of pipers; and that he may want to go to Paris solely because of the colorful tales he has heard about Montmartre: none of these conditions are taken into consideration. As he sees it, he needs a sponsor, so it is up to the rest of us to find one for him.

Why all this assumption? Well, it is so remarkable and wonderful to sing a few songs, especially that it should impel the rest of the world to give the singer the education that other people have to acquire as best they can? If a boy wants to learn chemistry or civil engineering, he does not expect strangers to finance him, does he? Yet when an amateur young singer is told that he knows no music, to gamble with his voice, and to insist that fashion puts him above an unfledged wretched who can hardly help his fellow man?

The truth is that I do not know anyone anxious to help untrained young singers. In fact, there is room for serious doubt as to the truth of most of these stories of philanthropy, and especially nowadays. Certainly I have no personal knowledge of even such cases. Such stories become popular

many years ago, when music, particularly composition, was so poorly paid and so little understood that musicians strove to obtain positions in the privately owned orchestras of the nobility.

A Myth of My Youth

THESE WERE OVER SUCH A SNOWY CURRENT about myself. A too imaginative writer informed the public that a nice lady had given me four thousand dollars to finance my musical education. Under terms of the contract I was never to marry, and I believe there were perhaps two other restrictions, which are no longer recalled. Although there was not one word of truth in the story, it was printed and repeated so frequently that it finally became tiresome. A letter of protest was written to the editor, with a request that it be published. This was done; yet the very next

ever, no longer any need to go abroad for vocal training, since our own country now has excellent schools that provide excellent conservatories; but for the continuity of conservatory tradition, and of absorbing "atmosphere," Europe offers advantages with which our own country can not as yet compete. Anyone, who is working with a good teacher, should continue with him, no matter where he may be geographically located. He may go to Europe later, for teaching and practical experience—if he can get it.

While in Europe my studies in Paris and Dresden were with the same teacher and the same coach with whom I had been working here in America; and this was planned because they were going to be there at that time. They were the sole reason of my going—they, and for the absorption of "atmosphere."



PLUCK!

This is a picture of Fiori Ricca standing with Mrs. W. J. Thompson and successful "Musicians' Ball" of Philadelphia. The story of Mr. Ricca is one year as one of the finest pianists of Philadelphia. He received an excellent income and supported his family of four in comfort. Then, through an accident which resulted in blood poisoning, his right arm was amputated. Of course this put an end to his playing, which requires two hands. Instead of giving up in despair or going on relief, he decided to capitalize his musical knowledge and learn some instrument which could be played with one arm. He took up the trumpet and studied it with great determination and is now again earning his living through music. Hats off to Fiori Ricca!

day he ran another story declaring that the original story had been true all the same.

The plain facts of the matter were as follows: I had borrowed some money—a large sum, with forty thousand would not be an exaggeration—from a banker. It was a straight business transaction, with no romantic clauses about marriage or any other personal matters. I wanted to go to Europe for additional coaching and repertoire; but this was after I already had achieved considerable success and had proven to the satisfaction of myself, and everyone else, that it would be wise to go on and in some sense a mumble. The entire sum, it may be added, has been long ago erased.

This brings us to the frequently asked question, "Should the young singer go to Europe?" Frankly, this question is one which cannot be answered with a sweeping "yes" or "no." Whether one studies abroad or at home, the outcome depends almost wholly upon individual, and upon highly variable conditions. There is, how-

ever, no longer any need to go abroad for vocal training, since our own country now has excellent schools that provide excellent conservatories; but for the continuity of conservatory tradition, and of absorbing "atmosphere," Europe offers advantages with which our own country can not as yet compete. Anyone, who is working with a good teacher, should continue with him, no matter where he may be geographically located. He may go to Europe later, for teaching and practical experience—if he can get it.

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Radio Flashes

By PAUL GIRARD

S TUDENT LISTENERS to Columbia's network, "American School of the Air," which recently began its tenth year, are to learn about the original folk music of their own country in an interesting series of Tuesday radio classes. "American Songs" 9:15 to 9:45 A.M. EST., a new hour for these sessions. Broadcast to the West at 9:30 P.M. EST.

These programs will call attention to the air use of America's foremost authorities on the subject. Alan Lomax, twenty-four year old assistant in charge of American folk songs at the Library of Congress. He is to discuss and sing, to his own guitar accompaniment, outstanding examples of our native art form as preserved on more than twelve hundred records made by him and his noted father, John A. Lomax, historian.

Young Lomax observes that children are taught that only the music of recognized masters is authentic, neglecting the songs that spring from the people and the soil of this country as being akin to jazz.

He intends to show that these melodies have a color and depth of character that are essentially and peculiarly American. The simple songs, he explains, that an American finds easy to sing and at the same time educational and amusing. He sees these as "a part of human life."

Selections will be used on the program encompassing cowboy, lumberjack, folk's whistling and mountain songs, shanties, outlaw ballads, Negro blues, spirituals and blues. Calling himself a "old-fashioned," he relates that with his father he has visited the most remote regions of the country, listening to the songs of people, recording them on the spot. These records are in the Library of Congress.

A novel aspect of the programs is that thousands of school children throughout the nation will be asked to sing in unison with Lomax.

The latter half of each period will be devoted to orchestral presentations of the same subject under the direction of Bernard Herrmann, music advisor of the School of the Air. Also, specially indolent talents will appear with Lomax. Another novelty will consist in asking children to submit their own songs on subjects drawn from their own environments or experiences. Another noteworthy series of programs featuring American music is presented by the Dorian String Quartet, based in New Haven, classics over CBS on Saturday 11:45 to 11:50 A.M., EST.

"The Church of the Air," Columbia's network, presents forums for the free expression of religion by representatives of all major faiths entered in its ninth year of broadcasting, when the 7:30 and 7:30 P.M. (WABC) 4:45, 10:00, 10:30, 10:45, 11:00, 11:30 A.M., EST. Since its inception in 1943, according to Rev. J. Allen, director, a congregation can expect parts of the country have participated, and noted hymns. The time is recorded briefly from side to side. Similarly, programs for funds are tabulated. The contributions are imposed on the speaker with a spiritual message to deliver, and his test results measured by CBS.

LISTENERS from Boston stress the importance of this program's appeal. They rarely not to state that the listener, regardless of his denomination, turns to speakers of every faith.

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RADIO PROGRAMS offer the piano teacher an opportunity to publicize himself in a dignified and efficient manner. Local talent is looked to when the community sponsors some civic event, and heralds it over the air. This is a good time for him to publicize his services, for he will usually have small difficulty in securing a place for himself on the program at no cost.

A State Music Association should be joined. When members meet from different communities, competition is forgotten and only friendly cooperation is borne in mind. These organizations provide the surest method of distributing fair play to everyone. Dues are required, of course, but certain provisions and requirements are deducted. There may be learned by writing to the district president of the organization.

A small community association of music teachers may be undertaken. Friendly letters can be sent to other teachers in town, telling them of the views one has in mind; or the idea may be first discussed with some other enterprising teacher of the community. The beginning teacher will not care to undertake such a project, in which case he may suggest it to one of the outstanding teachers of the community, asking him to call an open meeting for purposes of organization.

If such an association is formed, fees for lessons may be determined and plans for spring music fests may be discussed. Parents may be asked to attend the meetings when out of town artists are being scheduled.

This is one of the best ways of gaining the friendship of other teachers; and each member of the association benefits by its activities. There are times when individual members may have to sacrifice small expenditures of time or money; but this is to be expected, in view of the benefits derived. Carteblanche books on competition cases may possibly win friends, but cooperation will open opportunities for the teacher where none might have been expected.

Locating Ability

MUSIC TESTS. At almost any time the teacher may be requested to determine the musical aptitude of some child. To test piano aptitudes, tests may be prepared for the purpose from leading music publishers. A standard test will do much toward removing the burden of censure from the teacher's shoulders in the event of a student failing. The subjects tested include rhythm, pitch, and melodic recognition.

The tests, unless otherwise specified in the published schedule, principals are often willing to allow the piano teacher to give musical tests to pupils, after school. As many schools now have a piano available, the tests may be given with little difficulty. It may be suggested to the music director that if there are any pupils who need assistance in their daily music routine, you would be willing to undertake this instruction after school or on evenings. This is a gesture, again, which contributes to a spirit of good will.

You may even attempt a new item offering free musical tests to untrained children.

Similar tests are now provided on records, in a more intricate form, and for this reason they doubtless find less application in testing young children. They have their own field of application, and become quite in general use. In return one may expect assistance from the record companies in getting through various musical institutions.

Written tests can be completed in twenty-five to thirty minutes.

The Teacher's Confederate

MI SU DEALERS ARE SOURCES OF PROSPECTIVE PUPILS. Some pedagogues frequently will make suggestions and also will keep the teacher's name in mind when asked for a recommended instructor. In such a case it is well to select one reliable firm and to let it do the advertising work. In return one may expect assistance from the dealer in the event of going through various musical institutions, which will help in the selection of good teaching compositions.

After having acquired a few ponds, one may collaborate with the local dealers in selling piano. A little effort on the teacher's part will often bring a sale. The dealer will, in return, keep the teacher's name in mind all the time in sending pupils to this teacher. Like every else, the dealer has a circle of friends with whom his recommendation carries weight. In most instances the dealer will also pay the teacher a commission for his efforts.

The same policy may be carried out in dealing with the local piano tuner; help him and he will help you. One should make sure that he selects a good team. There

are quacks who visit a town merely to pick up a few dollars on a one way trip. They are the racketeers of the tuning profession, who do a hurried and incomplete job and occasionally damage the piano. One should select a tuner whom he knows and who recommends him, and then patronize him consistently.

A friendly dealer can be useful to the teacher in obtaining specific selections in a hurry, or in searching among various jobbers' stocks for music which is difficult to obtain. Friendship will often obtain what money cannot buy; or it will save a crucial situation by supplying what may be necessary in the face of special attention.

are and the best avenue of approach to secure them.

The Mutual Help Spirit

MANY OF THE MUSIC TEACHERS in the community will teach some instrument other than the piano, and in the event a student is suited to another instrument, recommendation of these competing teachers will foster a spirit of cooperation within the profession. The piano teacher may reasonably expect to have some pupils sent to him in return.

After all, the teaching profession can be made as interesting for the teacher as for the student, and when the teacher does encounter misfit pupils, it is best that both be relieved of the situation. Not every child can become a master pianist, or even a good amateur.

It may be that his interest lies with another instrument, or even in a field other than music. A music appreciation class may be formed after one acquires a class of four or more pupils. The teacher may recommend to parents the advantages of a music appreciation hour for the pupil, which may be held on Saturday afternoon or evening, at which it is most convenient for the majority of the children to attend regularly. A class should be organized by charging each student a small fee to cover the cost of material used in the class and to reimburse the teacher for his time.

It will be found that such organizations make it easier to enlist support for community musical enterprises. Once the teacher starts such a project, he must not allow himself to become discouraged. Giving up in the middle of a promotional project is bad for the teacher's reputation and does not help his reputation as a teacher in the community.

The group may be formally titled the Beethoven Club, the Music Study Club, or some other appropriate name. One can make up four or five titles and have the children to vote on their choice.

The lone teacher may approach the other instrumental instructors concerning a joint music appreciation project, if he prefers. In any event, achievement in music appreciation must be bought with effort, both on the part of teacher and pupils. These classes should be always directed to giving as much pleasure as possible to the pupils. The attractor moreover will be likely join in when he sees what fun there is to be a member of the club.

The club has two reasons for existence: first, to acquire outside pupils who are not especially interested in a musical instrument but who like to listen to and understand good music. Secondly, the class provides a social hour of music for regular students which can do much to minister and bind them together. Then the class will usually attract other children in the community who may be encouraged to undertake formal instruction.

The "Pupil's Home" Teacher

TEACHING IN THE HOME OFFERS OPPORTUNITIES OF ACQUIRING STUDENTS. Parents may be reticent to have their children undergo studio instruction, because of the distance to be traveled, or perhaps for the reason that they prefer to keep in close contact with their children's activities. If this situation should develop during a conversation, it is better to let the teacher take the initiative, however, at a slightly increased fee. While transportation costs and lost time are disadvantages that the teacher must meet, there are also certain advantages. The teacher need not, for instance, go far from home, which is usually the case. The teacher may gain some exercise, which is usually a factor in maintaining health in a continuing one. Also, he usually is able to make more acquaintances by meeting visitors at the child's home.

In districts where competition is severe, the beginning teacher should stress teaching in the home. Other teachers may be neglecting this opportunity entirely.

For promotional purposes, it is well for the teacher to know two or three closely selected that he can play with. He may expect to play before visitors in the child's

Practical Aids in Getting Pupils

*The Second of a Series of Three
Articles Upon "How to Make
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By

WALTER ELLIOTT

Prominent Pedagog of the Far West

home, and these selections should be brilliant and played fluently, from memory. Knowing these exhibition pieces very well allows the teacher to relax and at ease, an important phase of showmanship.

Sometimes, the teacher will be asked to dinner with guests present. This is an opportunity for him to discuss his own subject and play a few numbers of his repertoire.

The Useful Recital

RECITALS ARE IMPORTANT PARTS OF self-promotion. If the teacher has no or two advanced pupils, he can introduce the popular duo piano numbers at his public recitals. Recitals should have a variation of piano selections to make the whole program interesting. By introducing duo work with two pianos, it may be possible for the teacher to play one or two numbers by his advanced pupils, or he can have his advanced pupils play a composition. Duo playing, sitting in very modest and the subject should not be neglected in the regular piano curriculum.

There is the necessity of having two pianos to practice on in the same room, but this difficulty can be met by having the students practice their parts at home and then play them once a week in a community hall or school auditorium, wherever two pianos are available.

The two places on the platform are moved end to end, and before the public performance a timer should be called in to give the instruments a precise mission.

After all preparations have been made for the public recital, it is time to arrange in the concert stage, so that the entire audience may observe the performance. Keep in mind that the grand piano is not being shown off, but instead, the students' abilities to perform. The piano keyboard should be facing diagonally before the audience.

If the recital is given in the spring, stage decorations may be made from bouquets of flowers which are in bloom during this season. Each pupil may be asked to bring a bouquet from home, or they may ask one of their neighbors for a few flowers for the occasion.

The students appearing on the program should dress neatly and modestly, though they need not dress uniformly.

It is well to have the pupils prepare their pieces to be played from memory. Dots, however, may be played from scores, and exceptions should be made in any case in which the teacher sees no merit in the student's failure to perform from memory.

The program may be arranged in two sections, if desired; the younger students may appear in the first portion of the program, while the advanced pupils terminate the event. A program may be balanced by having each student to play one piece, and the selections usually two pieces. The style of the compositions should be varied. The program may begin with a brilliant little selection, following it with one, which is slower and more lyrical. The selections should also be graduated from the simple to the complex as the recital progresses.

Formalities to Be Observed

PROGRAMS SHOULD NEVER EXCEED an hour and ten minutes at most. It is better to have the audience wishing for more than bored with an exhausting schedule. Time is, of course, a factor to be observed in every public program.

If announcements are used, they should be sent only to out-of-town relatives and the friends of the children participating. The program is a public affair and announcements are best for those, many people will hesitate to attend if they do not receive an invitation. Formal invitations are usually sent when a special occasion is limited to certain persons.

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Composing for the Radio

IN THE COMPOSITION OF many experienced musicians, there is a quality characterizing the music for the radio, requires a different technique for a different treatment than any other kind of music creating. The Columbia Broadcasting Company has commissioned a group of American composers to write special works for the radio. These include Walter Piston, Chairman of the Division of Music at Harvard; William Green Still, Arthur Calwell, and Harry Goldsmith, Director of the Eastern School of Music at Rochester, New York, and Louis Gruenberg, Mr. Davidow Taylor, head of the Program Department of the Columbia Broadcasting Company, was asked for a statement of the results; and we quote from this highly intelligent review of this material, which some months ago came to our office:

"Still supplied us by some to be a model orchestra, but he sounded clear as crystal on this occasion. Piston was delighted with the effectiveness of this number for radio. I told him the hardest piece I knew to broadcast was Ravel's *Alborado del Gracioso*.

"Each of the composers commissioned for the finishing of his score, has concerned himself with the effectiveness of his abstract work. William Green Still (born in Mississippi, 1895) in his 'Lonesome Avenue,' which was introduced in May, showed his radio arranging training in writing in announcements and detailed directions forinking, gauging, balancing and producing the piece. Every spot where a player stood up was described in such detail, so that the conductor could read the music readily, whatever one thinks about his music. We have had a large number

of radio, in which each movement will be dedicated to a force of modern civilization—Communication, Education, Publishing, and so forth. The first, second and fifth movements are finished. The plan will be something like this: first movement, four fast brass, and woodwind movements; the strings, the strings, two mutes; third movement, march for full orchestra, three mutes, and so forth. There are to be about six movements of such graduated length, ending with a fugue for full orchestra. Harris says that there are too few good short American pieces for orchestra, so he is providing these, which can be played as a suite, or separately, to fill out radio concerts."

Howard Hanson (born in Nebraska, 1896) is giving us two or three movements from his Third Symphony for radio performance. Just how it will be particularly suited to radio remains to be seen. However, he assures us it will be particularly suitable.

"Louis Gruenberg (born in Russia, 1883) is finishing his radio opera on the book he wrote from Hudson's 'Green Mansions.' I have suggested to him all kinds of radio devices for the effects he has visualized and he will use some of them. For the mysterious voice of the bird-girl Rina, he suggests a musical sound which would be undistinguishable yet would resemble a human voice when the radio singer sings. I suggested a musical saw, and we have picked out a virtuoso to play it. By virtue I mean a musical saw player who can read music excellently and who has good intonation. There is a betterie who sings; and for her it is easy to introduce a flutter into a high soprano voice by an electrical vocalizer, producing a mathematical tremolo. For the snake, there will be a rattle as when a snake drags through grass, a hiss; and when a hard, high tenor will sing on a filter, the low frequencies being removed from his voice, and only a similar quality remaining. There will also be voices of running water, thunder, howling monkeys (a record), as well as human principals. Abi, the prospector, the chief, and his savages of the South American jungle."

FIFTY YEARS AGO THIS MONTH

A. F. CRISTIANI, eminent American teacher, authority on the treatment of problems in piano-teaching technique, and author of "Principles of Expression in Playing," has this to say about "Pianistic Talent":

"Talent implies a peculiar aptitude for a special employment; hence pianistic talent implies a peculiar aptitude for that particular branch of musical art. Talent depends more on special



training and untiring diligence than on intuitive force; for intuitive force is genius. Musical talent may indeed may not imply pianistic talent; but, taken separately, the former is of a higher order than the latter."

"Talent, being a gift, is not to be acquired by any effort of mind, nor can one's personal perseverance compensate for the want of it. At the same time, without going far into it, Buffon, and asserting that 'Patience is Genius,' it may be conceded that perseverance will lead higher than talent. If taken independently, Talent either exists, it does not; it rarely slumbers, and if it does not manifest itself when appealed to, it will never awaken."

"Publish the following details of the results of the Columbia Composers Competition will be interesting to readers of *Ture Erte*.

"Walter Piston's 'Concertino for Piano and Orchestra' was introduced on Everybody's Music, 3:00 to 4:00 P.M. EDT, Sunday, June 20, 1937, with the composer conducting and Jessie M. Mansur Santoms as soloist. Piston has dedicated his own works to the Boston Symphony since he was born in 1894, in Maine.

"It is extremely important for a composer to learn to write for the radio, Piston says. At first he doubted whether the project would interest him particularly, but all winter he has been studying scores, while the more he has studied, the more he has also seen me to make such observations. He is now greatly interested in the problem of what will and will not go well on the air—the decisions of the composer on all the delicate matters of balance in dynamics and timbre have to be rethought in terms of the medium. He feels that a small orchestra is, in general, preferable for broadcasting, and consequently scored his piece for twelve violins, two cellos, two clarinets, two bassoons,

"The piece started out to be in three compact movements, but the final form is A-B-A-B. It runs about fourteen minutes and the composer intended that unlike many concert scores, even one of it would sound just as well if heard individually as when the piece was broadcast in its entirety.

"In addition, Brahms' 'Variations on a Theme by Haydn' was one of the pieces Piston selected as broadcast. Brahms is

of letters praising the work. Still, himself, says, "On only one other occasion in my life have I heard my music performed exactly as I wished it to be."

"Aaron Copland (born in Brooklyn, 1900) takes still another tack. His piece started out to be a radio serenade, a sort of modern *Eine Kleine Nachtmusik* for the entire American nation. But as he says, the piece does not always follow the direction the composer wants it to. His air has turned into a radio movement work, and the harmonic content, although just what the content is, he can't say. So he is calling (there is a little piece by Philip Loring broadcasted) *Musique pour Radio* which we have tried to name the work which will be introduced on the same show during July. The Commission and the composer will submit, and the winner will be given three copies of the original score, annotated ten minutes long. This number will be about as a direct result of my broadcasting the Second Hurricane. The more experience I gain with assignment I have, the more a person's work assignment I have is going to be like Chezvay's festival."

"Karl Hertz (born in Oldenburg, 1893) will be in the air about the middle of July. He is thinking along the lines of social force and about the problem of radio times. So he is writing a 'Time-Suite

ASCAP's Giant Music Festival

ASCAP gave what its president, George Beckley, described as "the most outstanding music festival ever held in the history of our nation", in Carnegie Hall, New York City, during the week beginning October first. Many of the city's leading orchestras, including the artists were engaged for the event, including the New York Philharmonic-Symphony Orchestra, the Edwin Franko Goldman Band, the "All-American Band", the Rods Valley Orchestra, the Paul Winter Orchestra, the Benny Goodman Orchestra and the Glenn Miller Orchestra.

On Tuesday evening Mario Florida La Guardia appeared as a conductor. The Monday evening program was given over to the works of Negro members of ASCAP. This great "Cavalcade and Pageant of Music," certainly the most comprehensive and representative ever held, was given in honor of the founders of the American Society of Authors, Composers and Publishers, which has done so much to protect the interests of America's creative musicians.

Do You Know?

That according to the Bureau of Census of the Department of Commerce at Washington, organs built in the United States during 1937 numbered six thousand eight hundred and forty, valued at nine million eight hundred eighty-one thousand and eight hundred dollars.

How I Mastered Eighty Piano Concertos

By HENRIETTA SCHUMANN

Noted Concert Pianist and Guest Artist at the Radio City Music Hall and on the "Music Hall of the Air"

OF THE MANY QUALITIES that go into the making of a good pianist, one of the first essentials is that he or she shall learn how to study. A towering genius will assert himself, it is to be admitted; but superlative genuses are few and poor models for the less endowed. For the contest between talent and hard work, however, cannot and permanent victory can only be attained by the better results. In my childhood days in Russia, a girl came to study with my father. She was one of the most untaught people I ever have heard play, with a harsh, unlovely tone and almost no innate sense for music. She loved music, however, and was determined to become a professional pianist despite the almost insurmountable handicaps she had to overcome. We watched and commented upon her progress, which was really amazing. She had but one idea in mind, and to this she devoted herself, night and day. It would be impossible to imagine a harder, more faithful worker. All that she lacked naturally, she made up by her own effort. She sat for hours studying the records of eminent pianists, and spent years developing a lovlier tone. In time, she made herself a splendid pianist. My father arranged for her to play for a number of distinguished artists, and they all commented upon her rare musicality and artistry. Undoubtedly, the girl before us today, otherwise the world would surely have heard of her. The case of this one girl proves, I think, the seeming miracles that can be achieved by sheer hard work.

If my observations are accurate, this particular kind of all-absorbing hard work is not so well accepted among American students as among Europeans. The average American piano student takes his advantages for granted; indeed, he seems to feel that he is obliging his parents or his teachers by playing a good lesson. In Europe the student realizes that he is fortunate to have been born at all, and he sets out to derive the maximum of advantage from them. Instead of having to be coaxed to practice, he must be reminded to eat his meals; and he has two lessons a week he is better prepared than the American student is for one, regardless of the fact that he has twice as much to learn and half the time in which to learn it. Just why this is so, I, a German, say, unless you are informed by America and the generally more indulged of living leads our children to believe that advantages are theirs taken for granted right. Because of this the best advice I can give to young music students is to adjust their mental attitude to appreciate the advantages they have. In taking lessons at all, A wholesome attitude towards work is the first step towards progress. We do not let the good things of life meet you soft. Let your work be hard, but let it be done once said. "When a person is a genius, he can discount that gift at one percent, which leaves ninety-nine percent for hard work; if a person has merely talent, he needs one hundred percent of work."

A Plan of Attack

HOW THEN SHALL THIS PLAN set about working in the proper way? Most people go to work in the wrong way; that is to say, they do not practice what they need. Let us suppose that an advanced student is learning a concerto. As a general thing he will play the entire work



HENRIETTA SCHUMANN

Miss Henrietta Schumann, who is still in her twenties, has mastered over eighty piano concertos in a period of a dozen years past. She was born in Russia, of French and German extraction, and lived there, as a child, through the terrible days of the Revolution. Then she came to America with her father, Illya Schumann, her only piano teacher; and they settled in Syracuse, New York, where the older Schumann became a teacher at the university—Eborac's Note.

A Conference Secured Expressly for The Etude Music Magazine

By
ROSE HEYLBUT

through, and then play it through again. If it is a half hour piece, two playings will occupy an hour of his time and leave the performer tired before he has had a chance to improve his interpretation to any appreciable degree. A much better way to attack such a problem is to read the concerto through once, in order to find out which parts of it lie easily under the fingers, as well as which offer difficulties, and then to take out the difficult parts and work on each alone. By following such a method, an hour of work will bring the student to the easy parts without loss of interest. Knowing the parts that will need more time is the first step in intelligent practice.

The second mistake the average pianist makes is to neglect sight reading. The tendency is to work exclusively upon what must be learned, leaving the important business of reading to take care of itself. It is astonishing how some of our most noted players get along in life without being able to read the second piano part of a concerto or both which they are unfamiliar. Reading is not a special gift in any more than reading print requires special talents. Indeed, the ability to read anything, music or sentences, is merely a matter of quick eye action. Note reading can be acquired by assiduous

practice. Pick up all the new music you can, and read it through. The inside pages of *The Etude* offer splendid opportunities for practice in reading. Try to read new music in its proper tempo. Naturally, many mistakes will be made at first, but the longer you keep at it, the fewer mistakes there will be. Interpreting after should be read as one reads words. The child does not stop to read one letter at a time, once its seventh birthday is in the past. It reads complete words, and complete sentences. The trick of sight reading of music is to read complete measures and phrases at a time. Try to train your eyes to see the complete melodic phrase as you go along. There is no better practice for sight reading.

Some Needful Tools

I HAVE OFTEN BEEN ASKED whether it is necessary to learn scales and exercises, and whether the selected difficulties of a piece are sufficient technical drill. For the best results, scales and exercises are indispensable. The serious student will make a strict schedule of scales, arpeggios, and finger exercises, for every day of practice. There is nothing to equal work of this kind, for developing the fingers. The first and far easiest way to learn the relation of scales, and their corresponding arpeggios, greatly facilitates an understanding of music. The person, who has all his scales and arpeggios at his fingers' tips, will always make an accurate Mozart and Haydn player. No matter how his interpretative powers may be, he will be able to read these works with great fluency.

Perhaps the most difficult thing to teach is tone. I have a feeling that the pianist's tone is known, exactly like the violinist's vibrato. It is a reflection of the innate musicality of the performer's mind. This sort of tone cannot be taught. But exercises in tone control can be shown how to improve his tone. It is not best to adhere too strictly to set finger positions, because no two pairs of hands are built exactly alike. According as a person's hands are larger or smaller, wider or narrower, he may but dimly realize that his hands are at such minute points of hand position, are after all, not so important. The main thing is that the arms shall lie in a natural and relaxed position, with the wrist in an even line with, neither too high nor too low. After that has been achieved, individuals of knuckle posture may take care of themselves. A good singing tone may be induced by slightly raising the relaxed wrist just as the note is struck, and then gently lowering it again. Furthermore, the pianist should learn to relax his wrists, and at the student's advised in his work, to relax his arms and shoulders, and to relax his head when to stiffer it. Powerful chords and long octave passages often require a firm, stiff arm, but if this stiffness is carried over into different passages, the tone becomes harsh. And even where the stiff arm is required, the stiffness is one of conscious firming up, never the result of tension. The pianist, who plays with a correctly placed and correctly relaxed arm, never becomes tired. Tiredness from playing is the first and surest indication of faulty technique.

The pianist early needs to cultivate his memory. The memorizing of music should, after all, be a natural thing. There are really two kinds of memory. One is finger memory, which is mechanical, and not to be relied upon.

Little children are found learning to memorize in this way; they simply play their little pieces so often that the fingers learn to fall into their proper places. But, ask the child to tell you the secret of his success, and he will be bewildered. That is why mechanical memory is not too helpful. The only desirable kind of memorizing is the mental or musical variety, whereby the performer knows what is to be played and can outline it, or even write it down away from the keyboard.

The secret of musical memorizing is music itself. Any person who finds playing difficult should be given a course in theory and harmony, so that he may know what he is doing and why he is doing it. All know how easy it is to memorize a poem in our native language. We are not merely mouthing words, but are guided by sense and meaning. It would be twice as difficult to memorize a poem if all words were closed and one would have nothing but sound to go by. Exactly the same is true about memorizing music. Once we know where there is a change of keys, and why they change, the sequence will be as easy to memorize as the words of a favorite poem.

One of the greatest demands upon the concert artist is that of repertoire. People often ask how all these eighty concertos have been acquired so that any one of them can be played at a few days' notice. There is no secret to it. Hard, regular work, and the willingness to sacrifice time and effort to labor make up my only method. As in the case of the actor's "lines," it seems, with me to become more inclusive.

The Soul of Interpretation

OFFERING THESE HINTS ON piano mastery, I have been saying the most important for the amateur, the less so for the professional music itself. Without this, the best playing remains nothing more than a series of notes, and notes alone are none too interesting to hear. Excellent playing means the controlled subordination of all musical and technical resources to the meaning of the music itself. The goal of all study is to attain this complete and personal interpretation, which enables the performer to search to the core of the composer's meaning, and to give this back to the world. The passages we practice are merely the means we have of making that supreme significance more clear. We must never for a moment lose sight of the music itself.

The first goal of music study should be an enrichment of human life. The student, who never has been given this opportunity, can only feel and find in music a means of making his life fuller and more exalted. It is a sad mistake to think that study must lead to "something big." Finer and simpler living, surely, is big enough. In these days of keen competition, only the most gifted of musicians can hope for a career as performers. They should be contented, themselves, beyond a shadow of doubt, that they possess the material from which a career can be fashioned.

My own work, as piano soloist of the great Radio City Music Hall, and of the "Music Hall of the Air," convinces me that the layman's interest in music, for its own sake, is steadily growing. A program of excellent music is the chief attraction of every Music Hall show, and so it comes about that people, who enter this Music Hall to see a motion picture, find themselves listening to symphonies, grand concertos, and operatic arias, as well. The important thing is that they appreciate them. The Music Hall seats six thousand two hundred people, there are four full performances every day, and the same program continues for one week at least, and sometimes for two weeks. Thus in a single week 173,600 persons may listen to any one of our musical programs. This is a far larger number than can be accommodated at any opera or symphonic program. As for the

"Music Hall of the Air," its programs are broadcast throughout the United States and Canada, to Europe, and to South America. I understand that the University of Illinois, and the University of Radio City "Music Hall of the Air," broadcasts a regular and required part of its musical curriculum. It is a wonderful sensation to reach such innumerable numbers of people and to feel that the music one gives them is something to which they look forward. And the very fact that programs of excellent music are sent to so many places gives one a new and pleasant sense of responsibility. One can hardly believe that the average listener prefers good music to the bad or mediocre. People would rather be played "up to" than "down to."

My work is but a very small part of the Music Hall's complete musical schedule, and I have had to make my preparation of seventy concertos, so far, with at least ten more in preparation. The saddest mistake

a beginner can make is to suppose that he must lower his musical standards in order to make himself popular. The more good music we give audiences, the more they will want to hear. Our countrymen, in the preference of the general Music Hall and radio listener, ladies more to Beethoven than to Gershwin. This is significant when one reflects that the average listener who comes to the Music Hall is not necessarily a school music lover. It is not surprising that the people who go to a Toscanini concert do not care to hear and enjoy fine music, but when the average man, who writes in to say that he wants Beethoven, Schumann, and Brahms, we have the healthiest sort of indication that the taste of the nation is quite what it ought to be. When the musical history of our times begins to be written, it will not be at all surprising to see the names of the motion picture stars listed among the foremost agencies that brought good music before the masses.



FIRST REGULAR SERIOUS MUSICAL PROGRAM, TELECAST BY THE NATIONAL BROADCASTING COMPANY

Mrs. Cecile Chaminade's eighty-second birthday was celebrated by a television concert in her honor at Radio City, New York. The pianist was Cecile Chaminade. Right: The host, James Francis Cooks, was Editor of THE ETUDE, whom tense expression is due to the great heat reigning in the television lights. In the center is M. Charles-Roux, representing the French Government.

Helpful Pedal Exercises

By JANET NICHOLS

We so often hear the player put down the pedal just before he strikes the chord of the new harmony, rather than after, and the effect is as if one were "gagging" for breath. If the performer could be trained to hear this defect, of course, he would not do it. The foot action must be just the opposite of that of the fingers, and the reason for this is readily understood when one realizes the action of the dampers upon the strings.

The Dampner Pedal (often incorrectly called the loud pedal), when put down, lifts all of the dampers above the strings and when the keys are struck, the strings cannot vibrate, and thus fail to "sing." If the pedal is changed just before the new harmonic chord (rather than immediately after) the performer has permitted the dampers to let out the present harmony before he has started the next harmony, thereby having absolutely nothing for a brief second, and it is this that gives the effect of "gagging."

The following exercises will be found helpful and may be practiced with the pedal at the piano, or on the floor away from the piano. Use the metronome, set to $\text{♩} = 60$ to 100. O indicates pedal down, X indicates up, and \rightarrow pedal tap;

♩

1 2 3 4	1 2 3 4	1 2 3 4	1
○	○ ×	○ ×	○
↓	↓	↓	↓

1 2 3 4	1 2 3 4	1 2 3 4	1
○	○ ×	○ ×	○
↓	↓	↓	↓

1 2 3 4	1 2 3 4	1 2 3 4	1
○	○ ×	○ ×	○
↓	↓	↓	↓

1 2 3	1 2 3	1 2 3	1
○	○ ×	○ ×	○
↓	↓	↓	↓

1 2 3	1 2 3	1 2 3	1
○	○ ×	○ ×	○
↓	↓	↓	↓

Who Wrote America?

THE TUNE to which *America Is King*, but no one seems to know positively who wrote it.

The British *Young Musician* has been endeavoring to get the facts but without very much success as the following article indicates.

"The first printed copy of our National Anthem (*British*) was made about 1742. Here is the tune, not quite like the modern version. Which do you like better?"

"Who wrote it?" No one knows. Like *Armenia*, it seems as if it "just grew." It appears to have been in ancient records, dug out old manuscripts, composed odd strains, and odd scraps of songs, but still no one can say definitely that it *achieved* such a tune. *Bar-and-Si* wrote the tune which has become our National Anthem.

"Our first record of it comes from the time of the Stuart risings in Scotland. In the famous year of 1715, when news of the battle of Prestonpans came to London, the National Anthem, arranged by Thomas Arne's, was by Charles Burney (a paper of Arne's), a son of the two of us, Drury Lane and Covent Garden, for several nights. A year or so earlier the song had appeared in a book, with the tune which is here given—very like what we sing to-day, though not exactly the same.



Jurine discovered that old Mrs. Arne, his master's mother, remembered hearing it sung in 1688, "when the Prince of Orange was hovering over the coast." But he could trace it to no further.

A Wild Claim

"No one else seems to have been very much interested in its origins until a man called Carey, hoping to make some money out of it, claimed it as his birthright. Henry Carey, a well-known singer, who had died half a century before, had written both words and music. He said he had heard his father sing it at a dinner as one of his own songs, and he became a friend who also thought he remembered the occasion. But memories of dinner-parties are apt to grow dim after fifty years, and no one seriously considered Carey's claim."

A Discovery—and a Disappointment

"SEVERAL YEARS LATER a very exciting discovery was made, but alas, it came to nothing. One, Richard Clark, bought a manuscript copy of some music, which he thought was John Bell's, whose name, unfortunately, was lost. The four pieces actually labelled *Save the King* were quite unlike the tune we know. Then Mr. Clark found another piece in the book, which he said was surely the original of our Anthem. Certainly there is something very familiar about the melody which he allowed his friend to copy, but later on it was found that several alterations had been made in

(Continued on Page 763)

"There is no stand or impediment in the way, but may be wrought out by fit studies." —BACON

— Bacon

IT IS QUITE POSSIBLE for a piano student to play for years with the muscular equivalent of a car in second gear, simply because he has never learned to make a third and last shift into *legato*. Unfortunately, this touch, which is best adapted to lightness and velocity, and which chiefly relies on the fewest muscle contractions, is the most difficult coordination that a pianist has to learn. Yet it may be infallibly promoted by using a certain practical discipline originated by Carl Tausig, famous virtuoso and favorite pupil of Franz Liszt. It was my great good fortune to find this short cut to *legato* and to a general mastery of all mechanical problems, in a modest little book, "The Art of Playing the Piano," which had been designed to accompany a manuscript which was written by Tausig to his pupil, Heinrich Ehrlich. The latter here expanded the method used by Tausig in gaining and maintaining his fabulous technique. The letter of the law, the Tausig method, is as follows: "Play the piano like Tausig 'Dull Exercises,'" says the spirit, revealed by Ehrlich, in his booklet, "How to Practice on the Piano." It has been out of print for some years.

The striking feature of the Tausig method is the stress laid on a certain position to be assumed by the elbow when practicing the piano, namely, *Elbow In*. The effects of position adopted by the elbow, in practice, are essential to the golden success of its proper behavior in performance. To find the truth one must confront opposing viewpoints. Every partial truth casts the shadow of a falsehood. The student of piano must be prepared for unexpected importance in the making or marring of a pianist, we must consider two such partial truths, namely, two conflicting ideas upon how to manage the elbow in practicing. The pianist who can reconcile upon his own person these conflicting ideas will be on the royal road to success.

四二



CARL TAUSIG

Amazing Liszt pupil, famed for his "flawless technic." He died at the age of thirty.

the upper arm being vertical as far as is feasible.

This it, of course, is largely involuntary adjustment which follows certain habits formed in practicing after the Tausing fashion. The opposite extreme, or natural anathesis of the Tausing method, is less lateral movement of the fingers and hands with marked accommodation at the elbows and shoulders. This has its rightful place in piano playing and is advocated by Tausing himself, at the beginning of piano instruction. But, after about a year and a half, the training of the pianist should begin with the elbow held after the manner suggested in "How to Practice on the Piano."

De Pachmann, renowned interpreter of Chopin, having had behind him years of playing with the elbow held "in," suddenly decided at the end of his career that this was all wrong, and went back to holding the elbow after the fashion of a beginner.

图 2

This is the wonderful discovery that I believe never would have impressed him with results had he not had the discipline of his father way of playing. The whole truth is that both ways must be practiced each at the proper time.

Let Dr Pachman explain his method: "I never move the hand from side to side. The lateral movement occurs at the elbow or at the shoulder and not at the wrist. The hand is on a line until the arm."

"Great Men and Famous Women" library
of the Girls.

Short Cuts In Piano Technic

Valuable Ideas Derived from
a Study of the Keyboard
Philosophy of Tausig, Deppe,
and de Pachmann

By

ELIZABETH WENDELL BARRY

A black and white portrait of Robert Louis Stevenson, showing him from the chest up, looking slightly to his left. He has dark hair and a mustache.

The Fuchsmann claims that a lateral movement of the hand in either direction produces nervous strain and fatigue. He maintains that if the hand is equally strained, either by being turned toward the thumb or toward the little finger, there is still a far greater reach outward. He denies that hand movements of the head are equally pernicious. Naturally, he has necessitated elaborate refinements and arrangements between the two hands. But he has not been able to dispense with everything unplayable from his new point. But I warrant that when playing in concert, and despite his intentions, he will slip into free lateral gestures of the hands. Judging from the efforts of students who are strong in physical technical mastery, they have only been prevented with the upper hand by the fact that Fuchsmann's system causes certain immobility such that it forces him into the mannerism of using his arm as an oscillating elbow with all its evils.

Tausig did not begin to teach his own school. Like most artists he did not

—success some pianists who had failed to interest the public they helped from the most famous teachers in Europe. Of this man was an American girl by the name of Amy Fay, who studied with Ignaz Friedman and abandoned her virtuoso career shortly before his untimely death. She then went for a time to Theodor Kullak, whose "School of Octave Playing," Op. 48* is said to deserve immortality. Of him, Amy Fay writes: "In my study with Kullak, when I had any special difficulties he would say, 'Practise always, Fräulein. Time will do it for you.' This was good advice, but I did not understand what that was for. I did not know that one can do it *now*—or *in this very day*—showing me different positions of the hand in playing the trouble-some passage—or you can play it with the back of the hand if that will help you more!"* It is this viewpoint that led him to remark to Amy Fay, when he had given her the "Cicrerto in E minor" of Chopin, "Play it slowly and with a great deal of over-practising." In "Ae Sohn," Freudenberg writes: "I think of the time and labor I spent over those concertos in my youth, I could weep tears of blood!" We cannot be surprised then that Amy Fay left so a trial and error method. Alas that it should still be in use in these supposedly enlightened times. The name of the page is associated with a curious company of various technical theorists who found in certain studies and pieces in hopes that somehow immunity against the several maladies of technic will be conferred.

After leaving Kalka, Amy Fay studies with Franz Liszt himself. She quotes him in a rare comment made on technique, which he never taught: "That is the way Liszt teaches you. He presents an idea to you and it takes hold of your mind and imagination, so that it's a real, symbolic thing to him that it always holds his ideas. One day, when I was playing, I made too much movement with my hand in a rotary sort of gesture where it was difficult to avoid it. 'Keep your hand still, Fräulein!'" says Fay (could not help laughing). It was so much to the point, His remark also applies to many other pianists I have heard. The pianist who can play with his cheeks are those devotees of visible relaxation and those others of useful mind who adopt a rooeee teduce. These sometimes forget that "the aim of Art is to conceal Art." An oscillating elbow will invariably make complete in plowing the following extract from the "Magic Fire Spell" by Wagner (Brasslin transcription).

B-3



When she returned to Germany, after her stay with Lisa, Amy Fay found the man who gave her the practical help she needed with the mechanical problems of technique. We can readily share her excitement and delight over Ludwig Depe, who at that time was hardly known outside of Berlin. She tells us, "Depe gave us 'Ost' youth, and he was a master of his art. He had a way of showing us how to conquer the difficulties of technique. He took a piece, and while he played it with the most wonderful fitness of conception, he cold-bloodedly dissected the mechanical elements of it, separated them, and told us how to use our hands so as to grasp them again after we had a short rest. He did this in the conception of the piece, of course they ought to be, but he never had any other master who trained his pupils to attempt it."

Doppe required of all his pupils three years of slow and careful work on technique before he would allow them to make a public appearance. When the time came this was a very modest affair. He said that

Maria Brink van Heerden — Anna Pix

"If you want to climb mountains, you had best begin with small hills." When Amy Fay first played in concert as a young girl, she was simply an amateur, and a result of that she said, "I did not play in solo." She said, "After all, Depe thought that the programme would be too long, and he was not quite sure of my courage. 'You'd be frightened, if you were a Herr Gott!'" was his remark. Yet under Kallalk's tuition Amy Fay has become one of the most popular as a concert pianist during three years previously. By going instead to Deyoe, she was undoubtedly spared a crushing failure at the very start of her career.

We American students are noted for the energy and enthusiasm of our characteristic musical interpretation. We do not add to this such patience as that exhibited by Amy Fay; our European teachers would find us ideal pupils. As it is, I am afraid that many of us do not like to face the fact that "Art is long." We do not feel that we must have immediate recognition of our peculiar talents, that we are a different people, we are unique and it is worth while. Even as beginners we seem to have an innate fear of playing in public places that do not sound "hard" enough to please our vanity. It is a painful ordeal for even the musically unapproachable to hear compositions neither technically digested nor mastered, yet they are easily satisfied to play only what has been well mastered, even if it is not technically difficult. As it is, some of us get through compositions played in public only by some happy combination of address with the grace of God. Why suffer the tortures of feeling technical incapacity? One should take time to acquire a good technical reserve and store it in the bank, and should then take care not to overdraw the account. A pianist may well afford to await artistic maturity. The fleetness of time is often matched by the pianist's fingers. Clementi gave a very commendable recital at the age of eighty.

A Balanced Art

AN IMPORTANT PROBLEM, every pianist must decide, is how best to maintain the equilibrium between mechanical technic and music proper. He would need the difficulties of the violinist should each of his fingers be of different sizes. Depe gave as few studies as possible, but those difficult; and he devoted most of the time to music that was to form a part of one's repertoire. This was such as could be played in public with complete technical assurance. Tausig also believed this to be the best plan. His "Daily Exercises" are short and of concentrated difficulty. They are to be performed during the day, without much mental fatigue, for no more than five or at most ten minutes at a stretch, the entire time consumed being absolutely no more than twenty minutes. The famous "Gradus ad Parvissimum" of Clementi he considered also indispensable, as well as Kallalk for guitars. Out of these the results are that one will always safely be performed. This idea is based on very sound psychology. It insures an artistic self-respect and a reputation for reliable performance before the public.

In building an adequate technic, we cannot neglect the practice of scales. A gentleman by Depe reveals that he has a successful scale exercise: "Gather your fingers into a fistball." In 1936 Schatz explained exactly how the fingers may be thus crowded in slow practice. This is easily the best idea in his book. He did not seem to realize that the rattle of the pianist's finger may be heard so easily. The pianist, however, in order to play *fingerado* (see page 10), can be led, your arm, a feather." Tausig showed exactly how the elbow could be brought to such a condition. These two are ahead of supposedly the latest thought of today on the conscious control of the smaller hand muscles in playing *fingerado*.

In the playing of scales there is a diffi-

culty which has its origin in the sympathy which lies between the thumbs. This happens in accordance with the law of sympathy, i.e., between corresponding fingers of the two hands, in this case the thumbs. I had never been able to overcome this particular idiosyncrasy, even with the most persistent practice. The problem of passing the thumbs under the hand is that the emphasis may be given to the thumbs. It is really the hands that are to move in parallel scales; the difficulty lies rather in making a contrary motion; one thumb passes under (partially in a rapid scale) while the other must come out promptly from under the hand. If attention is concentrated on the thumb going under, the one on the other hand, which must make

the opposite movement of coming out from under the hand, neglects to act promptly. For an instant the mind, also, which also strives to pass under the hand, because the attention is concentrated on performing the action. Instead, the attention should be focused correctly upon performing the contrary motion of the thumbs, and not everlastinglly upon the single one of passing the thumb under the hand that has a clear track (the right hand going under the left, or the left hand going under the right), while this thumb is left to its own devices, then half of the parallel scale problem is solved.

The Thumbs A Team

A LIGHTMATE AND ADMIRABLE USE is made of the law of sympathy between the thumbs

in a new fingering for parallel scales as proposed by Alberto Jones. This isolates and simplifies the problem of making correctly the contrary gesture of the thumbs.

The law of sympathy makes it easier to play simultaneously; this greatly simplifies the task of learning scale fingering. In spite of having used the old fingering for years, one may obtain a complete mastery of this new form in two weeks, with an improvement in smoothness and gain in velocity. Beginners master this in far less time. It need not be confined to the hands so that of its own accord it elets to perform smoothly every motion involved in scale playing. Here Tausig comes to the

(Continued on Page 751)

Music for the Pre-School Child

By MABEL K. HOLTE

HOW MANY MOTHERS have said to the writer, "My child isn't musical." They want their children to be "musical" to play an instrument to be able to carry on a conversation, to be able to develop a desire for music in those first years before school, beyond disregarding the fact that apparently their child has no interest in music.

I have a little boy who is four and a half. I want him to learn to play an instrument and to sing. Every afternoon from one until six o'clock he loves the low, U-shaped brother of classical music. Oh, yes! don't sit before the radio in rapé auction. Oliver plays quietly with his blocks on the floor, and the music fills the room and occupies our thoughts. He is eager every day for one or other of his instruments of tapping, he plays softly and loves to sing a "tune." Before each composition is played I tell him the name, and a little of the story so that he can let his imagination have full rein during the playing. For instance, with the "Surprise Symphony," I tell him how Haydn purposely composed a quiet little piece for the strings to play a bang in it to keep the audience awake.

When a composition by Mozart is being played I tell him that Mozart began writing music when he was only four, and how he played for the king and queen. All music tells stories, and this he grasps the idea

Majore, while Chopin lay very ill in bed he heard from somewhere a steady dripping of water which brought on a sadness which he put in his music. Some days I do not tell the names and stories. I just play, and then ask him what the music made him think of. It is a simple game. Some days I ask him what he would like to hear me play, and he says, "Play about the moon," or "about birds singing," or, "water." And of course there is a wealth of lovely music to fit each thought—Deutsche Lieder, Grieg's Peer O'Brien, or By the Waters of Minnetonka by Lieun-

I tell Oliver that every piece of music has its little story. It doesn't talk—it sings.

Some afternoons we play a different game. I ask him if he can sing me a song about a butterfly. And he sings in a most original, if sing-song manner,

*Oh, the pretty butterfly,
Pretty, pretty butterfly.*

Then sometimes he is asked to play his little thoughts on the piano. And he chooses some kind of a discord. It doesn't matter. He has the idea.

Learning by Initiation

WHEN THERE is a recital of small boys and girls he is taken to hear them play. Children learn, we all know, by imitation, and exposing him to musical children is of great value. We went last month to a small concert sponsored by our local college, where a bright old son of the professor of organ played a program of little composition, *Christmas Bell*. It did not sound much like bells, but the children were spellbound while his little fingers skipped around among the keys, perfectly at home. I say, afterwards, "Wouldn't you like to learn to play as well as Rockwell?" But "Rockwell" told us a little story on the piano. Isn't it fun to tell stories like that and to make people guess what you are saying?

Sometimes we listen to the radio and I have him tell me what instruments sound the loudest. Sometimes it is the drum, sometimes the violin, and again the piano. He can distinguish the harp now.

Why singing games—*Lovely Lou, Bow To You Peter, Around the Mulberry Bush*. You can march in time to a definite beat.

One leading music teacher says that four is a good age to begin, so is it not that Oliver is to become a great artist, genius, or even a musical composer? It is not so much the musical ability that I want to insinuate in him. But I do want him to have these things: An understanding heart, a sense of beauty, and the unequalled peace of mind which good music can instill.

And learning to play an instrument will develop in him alertness, awareness, and

initiative. Playing before the public will give him that sense of responsibility and

Music for a Dance Recital

By HARVEY PEAKE



confidence so essential in coping with social relationships. Sitting at an instrument alone, concealing, expressing himself in a solitary manner, in a "music story," will help him to find himself.

Fatigue Hour

By

GERTRUDE GREENHALGH WALKER

IN TRYING to effect better sales service, some of our larger department store managers discovered that there was a definite mid-afternoon fatigue hour among their employees. To overcome this, each employee is given a fifteen minute relief period in which she is expected to go to the employee's lunch room for a stimulating drink of coffee, milk, orange juice or any other beverage preferred, which is served gratis.

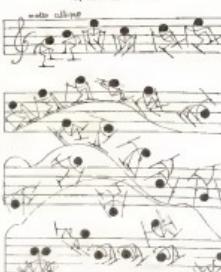
These stores, inaugurating this service, have reported a substantial gain in business, which is attributed to enthusiastic and efficient salesmanship.

The music teacher who desires to be alert at all times, may well emulate this system of keeping on hand small bottles of coffee or other fruit juices. If preferred, the local delicatessen may supply a certain hour each day some nutrishing drink.

The few minutes consumed in partaking of an invigorating beverage is many times repaid in renewed vitality, retained health and steady nerves. They in turn make for pleasing and satisfying lessons, the memory of which is retained by the pupil for many years.

Music for a Skating Party

By HARVEY PEAKE



that music should be listened to, not just for the sake of hearing the sounds, but of receiving some lovely thoughts.

Some afternoons we play the piano for him. Before each piece is played, he is told the name and story—low, Chopin's "Raindrop" Prelude was composed in a monastery on the Mediterranean island of

Success for the Young Musician

By

JAN SMETERLIN

Eminent Interpreter of Chopin

Jan Smeterlin was born in Bielsko, a small Polish town, some forty years ago. He is now a British subject and lives, when not on tour, in London during the winter and in Monte Carlo in the summer time. He is most unlike the traditional or romantic picture of the superluminal artist. He can cook most expertly (though par excellence); swims well; loves the sea; speaks English, French, German, Italian, Polish, Russian, Swedish, Spanish and some Dutch; and reads all the detective and mystery stories on the market. Critics of two continents recognize Smeterlin as perhaps the greatest of living Chopin interpreters and one of the most poetic of all violinists of today. He seems to make more friends and fewer enemies than any other artist.—Editorial Note.



THOUSANDS OF NEW MUSICIANS spring up; and every year new names are added to the lists of "careers in the making." Some succeed, among a much greater number who fail; and therein lies perhaps one of the sternest conditions among the requirements of life. A musical career is, of course, a somewhat mysterious thing. One cannot always discover just why some fail and others achieve recognition and renown; why one, who seems so slated for greatness, finally disappears; why another, with more persistence and genius, grows into a musical celebrity. So many things are involved in the development of a musical career that it is difficult and dubious for one to give advice and believe that it will produce the results that are intended. Each person is confronted with problems that require specific treatment for individual cases.

One may wonder then, what are the most essential prerequisites for a successful career. "Have I what is required?" and "What then is most important?" or, as you Americans say, "Have I what it takes?" These are questions that students always ask me, and I always try willingly to propose. Some answers will ever remain the same, while others will vary to fit changing conditions. An infinite urge to prevail must dominate.

To begin with, art is an obsession. To become a success, one must be, in a sense, obsessed and overcome by the spirit of art so that expression is a necessity. This is the root from which all other developments must grow. Great artists are swept into art and are moved and controlled by it beyond any volition of their own. In them the expression of art is the end in itself. It is never static; it has to find some means of expression. Some students are more intrigued by the idea of being artists than by art itself. Merely wanting to become an artist is not enough. In the case of those who would like to be great artists, and have talent, their desire can benefit them tremendously; but they must be aided and inspired so that they can find their way.

The One Essential

THE MOST IMPORTANT POSSESSIONS of any student is a natural talent. Nothing can be accomplished without it; but, besides this natural endowment, there must be the opportunity to develop it. The whole process of achievement in music means much hard work. One does not be-



JAN SMETERLIN

An Interview Secured Especially for

The Etude Music Magazine

By OLIVER DANIEL

laziness. Although I learn things easily and quickly, I have had to work very hard; and so must every other artist. One must practice. This I do nearly every day; although, when one is touring from country to country, it is often difficult. In regard to memorizing compositions, this seems for me one of the simplest masters to be considered. On concert tours it is often necessary to constantly distract one's mind to attend to continually disturbed business and other matters. There are the managers, newspaper reporters, students, admirers and a hundred other things that absorb one's time and energy. Often it is necessary that these business matters shall be given attention before practice. Music as a career is really a business that is altogether removed from music as an art. Many students would be amazed at the big business organizations behind the management offices to be found in New York and London.

Musical study and the subsequent launching of a musical career demand money. Many students receive considerable financial aid from parents and various organizations; while many others, and sometimes the very finest, are strenuously required to earn out their own difficult problems.

unaided. At best the building of a musical career is both difficult and expensive. These conditions the student might as well know from the beginning and so save himself the shock of finding out later. The cost of this kind of work tends to be discouraging, but the road will not be flower-strewn. The young musician may have to supply his own backing and still achieve his end. It can be done but it certainly will not be so rapid as under more favorable conditions.

The Late Beginner Encouraged

ALTHOUGH NOT ALL STUDENTS have begun their studies while still very young, this does not mean that success cannot be achieved by those who begin later. The first time I ever played a concerto with orchestra was at only eight years of age. It was in Poland, and I played the beautiful "Concerto in C major" of Mozart. At nine I played the Liszt Hungarian Faunze with orchestra. People were amazed at my progress and my striking proficiency, but my father would have none of it. I entered the Gymnasium (high school) to study Greek, Latin, mathematics and all of the subjects that were given there. I then studied music with a bandmaster. He was a very musical man, but I did not really learn a great deal about technique until years later when, at eighteen, I went to Godowsky in Vienna. One must, however, have the musical talent first; one must have it growing inside from the very beginning or never will get it. In Godowsky was a wonderful little room and an excellent teacher. In Vienna I also studied law and had quite a difficult life my legal briefs had I turned out to be a lawyer.

Personally, I am not concerned and interested in fame. My own career has been slow and gradual. I had to tour continually, in order to give a concert, at first in Vienna, and later in other cities. Whenever there was enough money, there would be another recital. My first concert tour was on a ship to play in Indonesia and later in Spain, Tours in Holland, France, England, Scandinavia, and throughout all of Europe, followed; then came America; and recently I visited Asia to play in the Dutch East Indies.

When very young it was fun to go on tours in the Balkans and in more exotic and faraway places, and these countries are now too poor for concerts, and

my schedules in other parts of Europe and America are so pressing that there is no longer time to visit some of these interesting parts of the world. The last time I played in Poland all of the receipts were given to the native musicians. It is now quite some time since I have played in Poland. I used to go there often, and at such times I always stayed with my old friend Karel Szymanowski, who died a short time ago. Many of his compositions have been used on my programs in America, and I hope to give his concerto its first American performance. It is a remarkable piece of music. I cannot forget the thrill of hearing it for the first time, and I have never played it, but had never heard the orchestra version until it was on my program in London some time ago. It is an immense and sweeping work. Both Toscanni and Košeková have been very much interested in this concerto, and Skowolski desired to do it last year; but I was on the Comte de Savoie's somewhere near Paris, and the piano in his suburban villa was received, and of course could not come back with other concerts scheduled.

Sometimes one finds a wonderful talent with all the things required of a great musician; one endowed with natural musical instincts, sense of rhythm and form, great interpretative insight and the technical knowledge of a great artist, yet who does not have the technical abilities to bring out all that he knows and feels. Many of such people are blessed with everything but grace or the mechanical abilities to give form to their interpretation. (See Schindler.) It is a matter of great sadness that in our time it would be better if they became conductors instead of trying vainly to accomplish what may be impossible. What is the use of having temperament if you have not the technique to exhibit it?

Art Becomes Universal

ALTHOUGH THE VIEWSPOINTS on art may differ in various parts of the world, there seems to be very little difference between those of the European and American. Nationality and religion have but little effect upon the artist. In the south of Europe the operatic tradition is more developed, and there are other minor differences; but even in Java, we recently found the appreciation and response very similar to those of other climes visited.

Students ask "What should I study? What should I play?" They should be more enterprising and less timid. They should study only the great masterpieces. Life is too short to be wasted on separated exercises. There are so many problems in great music itself that it seems silly to concern special exercises for practice. If one can do the "Paganini Variations" he need not do the "St. Louis" Studies, nor the "Studies" everywhere. In the "Studies" there is everything in the Variations, and there is music besides. Everything one needs may be found in great music, so why waste time in learning exercises that will never be used.

So much has been neglected, not only among moderns but also among the standard composers. Schubert sonatas have been used on my own program. There are the great "Sonata in B-flat," and the "Sonata in A minor, Op. 143," the latter of which is one of the most perfect of his works. It is a fine and intimate work, almost too intimate for the general audience and enormous care of halls of taste. The same might be said about the "Fantasy in G major," a marvelous work—one of the best in the world. One should be able to play movements above, instead of playing the complete sonatas of Schubert. The "Sonata in D major, Op. 109," is Schubert's best work, and the "Schubert's best." Although at times it seems too long, I find it a more real and even greater work than the "Sonata in B flat," which, although

a beautiful work, requires a very musical audience to appreciate and understand it. Where is more charm than in the fascinating last movement of this sonata?

Mozart concertos have been long neglected. A few have been performed, while others remain silent, forgotten there, so many more. The one in B-flat (K. V. 450), with its graceful opening melody in thirds and the gay bounding final movement, is too seldom studied or played. There is also the more often heard "Concerto in A major," of which I am very fond; but pianists should look up the notes in G major, and several others among these charming but rarely heard works.

Haydn, except among students, has been long absent from pianists' programs. There are also the Haydn sonatas for violin and piano, which should be played. They are truly beautiful. At present, however, they interest me much less. It is an excellent example of Haydn's originality. Beethoven is to Haydn—worse even than Mozart.

When studying in Vienna I used to play

all he wrote. Conductors too often engage me to play his concertos. I feel, strangely enough, I play nearly as many of the works of other composers as of Chopin. Some kind souls seem to think that it is because I am a Pole, and that I must like Polish music so well. I am afraid, however, that this is no explanation, for there are plenty of Poles who cannot play Chopin at all. With the Mazurkas it is a somewhat different matter. Unless one has had training in Poland, or has lived there and has seen the Mazurka danced, he is apt to go wrong. A foreigner can live there and read easily and understand this musical form. The term Mazurka is really a collective name. It comes from the district that the Mazurka occupy. There are vastly different types of accents and rhythms. Among the different kinds of Mazurkas one finds the "Landler," the "Jascha," and others. It is the way the Mazurka is used as a section of a concerto when it takes in *four-trots*, *traverses*, *blues*, *truchon*, and so on. It is a coincidence, but at the moment I do not think of one pianist, who is not a Pole or a Russian,



NADIA BOULANGER, famous French pianist, composer, conductor, and teacher, conducting the Philadelphia Orchestra in rehearsal for a concert in which she was guest conductor.

more compositions of Brahms than of any other composer. My friends identified me with Brahms rather than Chopin. I had with the Paganini-Brahms *Variations* and also a good deal of the *Fantasia on an Original Theme*, Op. 21, No. 1, with which more students should become familiar.

Neglected Heroes

AT THE PRESENT TIME Liszt, too, seems to have fallen into disfavor and neglect; and, in a sense, this is unjustified, considering the great place he has had in the development of a piano literature. His "Hungarian Rhapsodies" certainly have a definite place beside those of Chopin. The same theme of Paganini that Brahms used for his *Erörökölés*, and that Rachmaninoff has used in his *Capriccio for Piano and Orchestra*, was used by Liszt quite unusually in one of his "Studies." It is the grandfather of both the later sets of variations.

Another "Study" of Liszt's, which attaches him to artists. One is a Breitkopf specialist, another is a Chopin specialist, a Schumann specialist or a Mozart specialist. No student should make the mistake of trying to specialize, without first knowing and playing all of the great music he can. I have been charged with the "Chopin specialist." This is true that a great deal of Chopin has appeared on my programs and that many of these have been all Chopin. With Chopin one cannot go wrong, and I play nearly

who plays Mazurkas well. With other works of Chopin, this is not the case.

The Eternal Program Question

IS PLANNING PROGRAMS one cannot always play just the works he likes best. The audience will be kept waiting if one wishes to develop a concert following. Managers were distressed when I decided to play the "Hammerklavier Sonata" of Beethoven on my programs this year. One Swedish manager said it would be possible only because I had got a following that wanted to hear me play other things. Even in America the manager objected. Yet it is a glorious work, and really I think it is better to play only a part of it than the whole sonata, even though some musicians consider it scandalous, and one can do so. I pleased me that one critic mentioned that when I played the *Idiopath* and *Fugue*, this was certainly justified, enabling one to hear some of Beethoven's performances in which the music, naturally fatigued by having to listen first to two other very long movements.

Macmillan best describes the "Hammerklavier Sonata": "It is terribly difficult, as it demands the greatest amount of concentration. If there is the slightest disturbance or commotion it is ruined. When playing it, when sounds I have felt that the time the listener was reached people might be tired because of its length. If

(Continued on Page 737)

Encouragement

Versus

Criticism

By
GERTRUDE H. FRAZER

HOW MANY TIMES HAVE WE TEACHERS been faced with the problem of the disgruntled pupil? To be sure, a child may recognize his mistakes and accept some personal difficulties which can be overcome only by persistence and diligence, and may appear discouraged for a lesson or two or over such a difficulty; but what of the child who comes for his lesson week after week with a listless, "don't care," uninterested attitude, with a wall of indifference about him which it seems impossible to penetrate?

How many times have we teachers been blamed which may be placed upon the shoulders of the parents, who, day after day, at the most inopportune times (to the child), call out—"Is your practicing done?" Or, "I haven't heard any practicing today." Or, "haven't practiced, warning?" What inspiration (?) is in its useful words! Surely it must become a disincentive to the parent, as so often to the boy or girl, who may have a secret desire to become at least somewhat proficient, but who literally hates that daily "call to practice."

Not long ago my class included a boy pupil who worked exceedingly well during his first month, careful, thoughtful, patient, and whose keyboarding would one day become a splendid piano. He really seemed to enjoy his lessons, and enjoyed hearing good music as well. But gradually his enthusiasm dwindled definitely, week by week, even though his lesson periods apparently fascinated him after he got started and he became engrossed in the problem at hand. On asking him what had happened that he seemed so listless and disinterested when he came for his weekly lesson, his reply was prompt, and right to the point. "Aw-gee!" he complained. "You'd get disgruntled, too, if every time you played any thing, your mother干涉ed over to you that you had made some mistake—whether you had or not!" Wholly a sympathetic echo in my heart.

And, come to find out, the boy was being continually criticized, which he "played" pieces for which he had received a star for accomplishment, or whether he just "practiced" them or scales, or scales, or exercises, which might have been interestingly new to him.

Oftentimes mothers and fathers do not see most earnest desires for your children, by continually tearing down, instead of reinforcing the foundation? What manner a few words of a gentle reminder like "That could hardly be, I suppose you suppose you could try again without making that funny little slip in the third measure?" can do for the child, to move intelligent and better work. Or—"Mary, while I'm getting supper the table do you suppose you could play over that new little piece you had this week? It is so pretty and I'd love to have a chance to music while I finish up supper."

Children react to a spirit of helpfulness or ready—how will they react to constant criticism? Why should they try, if they find that the very effort draws forth continual muggings?

Oh, that we teachers might have classes in psychology for parents, if used to, to help them along a changed attitude on the part of parents, as well as the child toward the so-called hated practice period!

"There still is more joy among clear-eyed musicians who realize a real melody than over ninety and nine moderate time jinglers who cover paper with forests of mere notes"—The Musical Courier.

TO BE SURE, the lazy are always with us. There is nothing to be done about them. But if you have an ounce of pride in the better half of them and your music lessons fail to show enough of graded improvement, it will be well to turn an analytical eye on your practice period. For therein lies a taproot of all your successes and failures.

Practice probably means one of two things to you. Either it is a cherished hour for self-expression and great accomplishment, or it is which you look forward with an insatiable desire of conquest; or one which you despise with every fiber of your being. You may see in it the dividing line between you and success, or



only an hour of drudgery through which you plod with the indifference of a fumbling automaton, because your teacher will be waiting to hear the sad result at the inevitable end of the week.

If the first of these coincides with your own inclination, you are lucky, because that the first and most important requisite for enabling you to become a proficient pianist is in your possession. It is an intense interest in the end you wish to attain and the will to attain it. If not, then perhaps the following suggestions will help you to see your practice period in a new and more interesting light. At any rate, give them just a month's trial and we will wager no one will have to tell you of the remarkable improvement in your playing.

What Is Practice?

EVERYONE KNOWS THAT "practice makes perfect." However, a famous master of music said at one time that to "learn" music parrot-fashion, that is, by continual



repetition until the fingers automatically become accustomed to it through force of habit, is, in reality, not learning at all. For music so learned is soon forgotten, once laid aside. Whereas music learned through understanding, through analysis and a slow but sure manner of progression, until the point has been reached where any portion thereof can be recited at a signal given, or, when played in its entirety, sound as if it had just been improvised—that music will never be forgotten. It may seem to have slipped the mind, but after the first few measures will come back again.

Perhaps then, "Practice" as Funk and Wagstaff call it, will be the best guide to systematic music study as a habit," is really a most laconic fitting thought to keep in mind.

The average lesson of today consists more or less of one or two studies, consisting of scales, runs, and runs from sight. Occasionally there may be musical pieces, hymns, mazurkas, or other written material to be done

on the side. But, to begin with, every good workman should have tools. The pianist is no exception, and there are four of these which are absolutely essential. They are:

1. A notebook in which to record the

This will rarely be used by yourself except in the case of recording the amount of time practiced on



2. A dictionary of musical terms.

A lesson will seldom pass without it being used several times.

3. Another notebook to record your impressions as they occur to you from day to day.

This will tend to become a sort of diary concerning your musical life. In it will go tricks of learning which you have discovered; how you improved certain faults; and so on. In short, where you stumbled and how you remedied the situation. This book will later on become an invaluable asset, as it will contain the facts of practical experience.

4. A manuscript notebook.

The addition of a metronome to the above is optional, depending on whether or not the teacher advises it.

Now then, once you are seated at the piano, *play away till that period of practice is definitely over*, unless the teacher in the house be told beforehand that you are about to begin practicing and must not be disturbed for anything whatsoever. In fact, this should be a fixed understanding in the household. Disturbance breaks the train of thought, and consequently upsets the whole lesson.

Practice That Is Practice

Next we will basic things the lesson itself. If you have a metronome, set it on the clock. Be systematic. Play intelligently so that each section will come in its right order. Keep the mind centered on what you are doing, and you will find that the hands of the clock go around all too rapidly.

The studies, of course, are to be taken first, in order to give the fingers flexibility and to put the mind in the correct think-

Make Your Practice Period Profitable

By

GLORIA F. PUGLEY

ing mood. *Practice them slowly, increasing the velocity very gradually as perfection is achieved*.

It is not sufficient to know vaguely how a scale goes, even when it is found that it can be played once or twice correctly. The third time may just be your downfall. Consequently, practice them until you play too many to run over a fairly well learned scale. However, new and difficult ones will naturally take a little longer to master.

Think what you are playing. Play forward, backward, middle to beginning, middle to end, fifth to beginning, third to end. Play them in every conceivable way, until you have a definite mental picture of every note in that scale.

When you have done as well as you can on the scales, begin on the review studies. This is perhaps the most important part of the whole lesson, for it represents perfection in its final stage. The pieces and studies have been already learned; your teacher has heard you play them and has given his signature to where they are to be improved. And now it is your job to polish them off.

The weak points may have been marked out with remarks such as, "keep fingers curved," or "lift fingers high"; "count carefully here," or "watch the fingering." Sometimes a note may be encased with pencil like this.

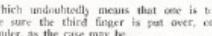
Ric 1



which undoubtedly means that one is to be sure the third finger is put over, or under, as the case may be.

The next time a perplexing descending passage appears, say one of those ascending-descending patterns, do not be afraid to stop and try doing this. In your manuscript notebook write down the passage in large notes as illustrated in Fig. 2, which is the next

Ric 2



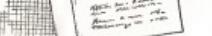
As with the Chopin rhapsody, just studied, write first the tonic chord of the key of the passage, and then its scale.

Ric 3



Then rewrite the complete cadence as directed at the beginning of this paragraph, and you will have this to study temporarily.

Ric 4



Then decide what chord is the basis of this passage and write it down on the staff above.

Ric 5



Temporally is used here because it is not to be understood that it is permissible to go through all your music practice in

Ex. 3



On the same staff, after it, write the scale of the same name.

Now, if there are sharps or flats in the piece, make them appear in their places themselves in the passage, provided they have not been altered by a natural, a double sharp, or double flat. If there are many of these, write them in beside the corresponding notes, as in Ex. 4.

Ex. 4



Where there are double sharps or double flats, rewrite the passage, altering the notes

Ex. 5



To read temporarily as they are played. In the twenty-fourth measure of Liszt's Hungarian Rhapsody, No. 2 is this radeca

Ex. 6



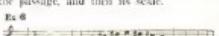
As with the Chopin rhapsody, just studied, write first the tonic chord of the key of the passage, and then its scale.

Ex. 7



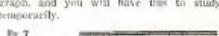
Then rewrite the complete cadence as directed at the beginning of this paragraph, and you will have this to study temporarily.

Ex. 8



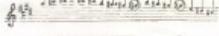
Then decide what chord is the basis of this passage and write it down on the staff above.

Ex. 9



Then decide what chord is the basis of this passage and write it down on the staff above.

Ex. 10



Then decide what chord is the basis of this passage and write it down on the staff above.

Temporally is used here because it is not to be understood that it is permissible to go through all your music practice in

this manner. It should be resorted to only when the passage is very difficult and learning it any other way seems impossible.

No doubt great music masters will disagree that this is a good method of instruction in the world to be used; but it is a workable one and cannot do any harm if followed as outlined, will put lots of good for those who are a shade on the side of the phenomenally ingenious. All of this rewriting must be done on a sheet of manuscript music paper and the printed page not touched.

When these things have been done, compare them. First play the chord, then the scale, then the passage as you have written it. Then play from the original, then from yours again. First one and then the other, until you can play it with perfect ease from the original. All this takes a little more time, but the rewards in the end will repay the trouble a thousandfold.

From here on through the new exercises and pieces, Remember to take everything slowly at first, each hand, then both. Stop to learn how, where, when and why you must do things. Be certain of the key before you begin—also of the time and of the expression marks. Come along when practicing as it establishes the rhythm firmly in mind; and, if you are slow to learn, practice new music until your teacher to write in the amounts of a few measures at the beginning, or wherever it is especially difficult, tie the "and" notes of the bass with those of the treble.

A vocal teacher in the public schools once told me to take a breath whenever I came to a comma in songs. The same principle may also apply when you play new pieces, and especially when memorizing. Whenever the phrasing indicates a hesitation, stop and learn that phrase, then proceed on to the next phrase, and so on, till the entire piece is mastered.

When memorizing do the same, except that after a passage has been learned by sight, try doing it without the music.

Always keep the tempo very fast, but though it is very tiring and well if tackled earlier in the lesson, leave you with little enthusiasm for anything else.

An excellent stimulant, for playing one in the right mood for any piece, is to run over the scale associated with that particular piece, say half a dozen times.

Of course there is nothing high and technical about the above systems. There was not meant to be. If there was, you probably would not have read this far. But they were helpful to myself, and I always say, "What's sauce for the goose?"

... and so on.

Seriously though, your teacher—fine person that he, or she, may be—cannot learn your lessons for you. He can merely show you how to learn them yourself. Just as cleric systems of Dreyfus do to your mind, remember all that is excellence in music study. Believe in him implicitly and cooperate with him to the very best of your ability.

Let us close with one last bit of encouragement, or perhaps it might be disengagement; but let me say only this: "If you will you can; but, if you won't—that, my friend, is indeed a different story. It is 'Will I!'" that wins.

* * * *

"In music the Arioso is the good, practical, everyday workman; he is a craftsman—the performer in bonds, the church organist, the choir-trainer, and the average teacher. The other student, the composer, the conductor, or performer of talent who detects and applies the law from observation of the works of genius, he is instructed in the art of composition and interpretation and he makes music according to established rules, speaking the language that has been prepared for him by the entire race of geniuses." Eva Mary Grew in the British Medicinian.

Music of Worth in the Movies

By VERA ARVEY

EVERT SUMMER when Werner Janssen (noted American composer and conductor) returns to Hollywood from his duties in the East, he is given a film assignment that for Walter Wanger's "Winter Caravan," starring Alan Sheridan and Richard Carlson. The score is unusually long, as Mr. Janssen is said to have composed sixty-two minutes of music. He also made his own orchestrations and conducted. Ransom has it that all the work of creation was done in ten days, and that a score of this length in five—truly a remarkable achievement, and one that must have left the young composer exhausted at its conclusion.

When Mr. Janssen was once asked his opinions on film music, he replied, "There isn't very much that I can say for my music, other than what I believe it provides in my work. I can only say that I try to be excused from confusing such words as what I feel I state more clearly in my own medium, the music itself." Indeed, his film

America, was engaged to compose original music for Warner Brothers' film starring Betty Davis and Errol Flynn. This picture was first titled "Elizabeth and Essex." It was subsequently renamed "Rebel Yell," and now is known as "The Lady and the Knight"; but even this title may be changed because the present article appears in print.

At Metro-Goldwyn-Mayer Studios, the film "Balalaika" is in production at the time of writing. Horace Mann and Nelson Eddy are the stars. The film stars Chaykin, Jr., and the famous Russian singer, who is to be making her screen debut in it. Leopold Franks, rapidly becoming known as one of America's foremost native concert pianists, also appears in it, both as actor and performer. He plays the piano in a cafe scene. For this picture, Herbert Stothart has an opera sequence set on Russia-Kazakhstan, with a tremendous comic situation, and it sounds like. Just how effective this will be can be determined only upon seeing and hearing the finished

Use and Misuse of the Metronome

By
W. F. GATES

TO SAY "METRONOME" to many pianists means simply a figure at the beginning of a piece, and then a mad scramble over the keys trying to keep up with the relentless clockwork. The figure ticks there too fast some one else can play it. But the machine generally beats them to the end.

The speed indication was Maelzel's original intention but the metronome developed unexpected pedagogical possibilities and became a pianistic educational factor of valuable possibilities—but too little recognized as such by the pianistic public.

Some teachers fear that the use of the metronome will instill into the pupil a mechanical rigidly technical, if not expressionless, sense of time. This fear is groundless, for "playing in time" is the foundation of all musical art.

Before the artistically inaccurate—the *ritardando* the *accelerando*, the *rubato*, the *hold*—must come the artistically accurate, strict time. Most persons need an aid to accomplish this, and hence the metronome. Many know of it, but few make the best use of it.

The Governed Gait

PLAYING IN TIME—time may be designated as the musical straight line; and *rubato*, accelerated or retarded speed; be called a line, curved according to a preconceived idea or design.

Without a basic precision of time one plays with an indefinite time; "a crooked man going down a crooked lane." Without rhythmic precision as a basis, one's attempts at musical variations from a crooked line, not from a straight one.

It may solace the teacher and pupil to know that none of the great pianists was more addicted to the use of the metronome than was Chopin, the master of *rubato* in composition and performance.

As an index of the desired speed of a composition, the metronome mark has its main purpose, but an equally important function of the metronome is the development of reliability in the performer. Set to slow *tempo*, it gives time control and restraint. The indication gradually increased, it carries the accuracy into speedier realms, or shows the player that he is not ready for speed.

Hasten Slowly

WHEN THE PIANO is given to keyboard "stammering," it is well to set the indicator to a moderate speed and then to demand that there be no stopping for mistakes, no hesitations, but an uninterrupted progression with the metronome, "so the chips fall where they may." Such practice is to be used "only when prescribed by the doctor."

The metronome may be a great aid to systematic progress. For days or weeks, one may practice a passage with a definite index of gain.

Humaneity is subject to variations in temperament and hence in skill. Uncertainty may be due to physical condition, to weariness, to laziness, tolassitude—or to good spirit; but the metronome will hold sway on all of them, commanding the ups and downs with the down of yesterday. An idea makes for lack of worry and mental uncertainty. One does not have to guess he is or is not. He does not have to guess at this week's progress, he may know it.

(Continued on page 757)



"PSSST—WHAT'S THE SCORE?"

music is graphic and does speak for itself. It is admirably suited to the subject, whatever that subject may be, in each different picture. It will be recalled that his most notable screen score was that for "The General Died at Dawn," several years ago, when his colorfully oriental style was particularly well suited to the drama, and this despite the fact that Mr. Janssen is reported not to have been entirely pleased with the cutting and final presentation of the music in contrast to his original conception of it.

A recent Russian film, "Alexander Nevsky," starring Nikolai Cherkashev, has enjoyed the services of one of the world's most outstanding contemporary composers, Prokofiev. Almost every field of musical creation has found this musician an eager participant; almost every great musical organization in the world has performed his screen compositions; so it follows that his original symphonic scores for films are unique, significant, and lasting.

Another composer, Erich Wolfgang Korngold, famous in Europe as well as in

product!

The man about town," made use of an electric metronome invented by James Morrison after many years of labor. This has a controlled beater system to mark any tempo with absolute precision. Action on the device was later used to facilitate scoring and cutting. It was calculated to have saved the musical much time and money in this musical production and to have improved the quality and smoothness of the music, especially in such scenes as the eccentric dance sequence done by Rochester (Eddie Anderson). Mr. Morrison's invention was used in many pictures several years ago and was found to be able to indicate several different rhythms or time values, at the same time. It was used here, however, to not so much indicate as illustrate. Leopold Stokowski, invented a great many years ago, which an infinitely greater number of simultaneous rhythms could be indicated by the machine.

Another device, the British Medicinian, in the British Medicinian, claims to be able to indicate each one indicated clearly by the machine.

Music As An Anaesthetic

By

EDWARD PODOLSKY, M. D.

The opinions given in this article are those selected by its author, and they have not been subjected to further scientific corroboration by THE ENCYCLOPEDIA. For many centuries many thinkers have considered music desirable as an anaesthetic.—Editor's Note.

FOR YEARS doctors have been exploring the wonderful possibilities of music, and they have found that it exerts a most favorable influence on a great many bodily conditions. It aids the disengaged mind to assume a normal state; it stimulates a wan heart and circulatory system; it whips nerves and muscles into activity. But, perhaps the most astonishing of all, music is the enemy of pain.

Many years ago Dr. Huster noted diminution of pain as an effect of music, in his experience with a group of patients at Hohenasperg Hospital. Not long thereafter Dr. Mass obtained a notable reduction of pain in a patient suffering from neuritis, when music in minor moods was played. Miss Harriet Seymour found that when patients were entering or emerging from the anaesthetic state, in war hospitals, the hearing of music had good results.



DAVID PLAYS AND SINGS FOR THE TROUBLED KING

Here, in a famous Biblical scene, the germ of musical therapy can already be observed. King Saul was a deeply and probably neurotic person to whom David's gentle songs were a mental balm.



MUSIC AS AN ANTIDOTE

Tarantella, a Mediterranean dance of a rapid, whirling character, was believed a cure for the supposedly poisonous sting of the tarantula spider, from which it derived its name.



SINGING BRINGS PEACE TO A SICK MIND

Music as a psychiatric aid is clearly illustrated here in "The Madman of Hugo van der Goes", a painting by Emile Wauters. Van der Goes was a famous pupil of Van Eyck, who lost his reason in disappointment over a tragic love affair.

In more recent years Drs. Burk and O'Neill of Kane Hospital at Kane, Pennsylvania, performed surgical operations to the accompaniment of music, maintaining that cheering music on the phonograph, selected to suit the patient's nationality, interest and tastes, reduced suffering and improved the attitude and general morale.

Recently a man who bore the strains that he suffered on his favorite harp, instead of having the usual anesthetic, while surgeons probed for a bullet in his thigh. He was able to go through this ordeal without appreciable pain.

Many years ago an Indian doctor, who made a specialty of extracting teeth, made



OFFICE HOURS

A Quack, on a public market, pulling teeth "to music."

reproducing and amplifying system, built into his operating chair, is used to maintain auditory contact with the patient's mastoid bone while the dentist is drilling.

Music is traveling through the bones, drawing the nerve endings to cover the whining. It is done by a novel use of the latest bone conduction instruments developed originally for the deaf. Tipped back, the patient's head comes in contact with two plates fixed in the headrest. They are the new sound-bone conduction plates and are attached to the mastoid by wires leading to another room. Now the air is leading to the ears; but when the head touches the plates they transmit the music perfectly through the bones, and the pain occasioned by the dental operation is considerably diminished.

It is interesting to note a description of the exact details of using percussions as a spinal anaesthetic, together with an analysis of the results. Riesca, of Lucerne, makes this interesting suggestion of using music to soothe a patient during an operation. As soon as the patient is placed on the table he is given a pair of headphones, through which he hears nothing but music broadcast from a nearby radio or phonograph apparatus. Care must be taken, says this authority, to choose music suitable to the condition of the patient. Not only do the headphones effectively isolate the patient from the sounds of the operating theater, but the stimulus is also a useful counteraction to the pain which is usually provided by the surgical procedure. Patients afflicted thus comfortingly addition to spinal anesthesia have remarked on how quickly the time of the operation seemed to pass.

How does music fight pain? Psychologists have a ready answer. Dr. Disrenys, who has devoted a great deal of thought to this particular problem, says: "Music, as experiments simply demonstrate, evokes, or tends to evoke, certain reactions in any organism, insofar as reaction is capable of result even where innervation is alone detected. These in turn arouse a large number of pre-gesitive sensations, which may possibly be very faint but, when added to the intense auditory sensations, greatly increase the total sensations and tend to be lost or overcome by fatigue."

Whatever the explanation, music is a real enemy of pain, pain of both body and mind. In the latter condition it is being used with great success in mental hospitals. In the former it is proving an interesting competitor with ether and chloroform.

SO FAR WE HAVE ASSUMED that every note in music is part of a chord, and that every melody moves in perfect teamwork with the shifting harmony beneath it. This is not always true. Sometimes a melody will scanner up and down the notes over which a single chord hangs. Sometimes a melody will keep getting ahead of its harmony, or lagging behind it, resulting in a conflict of unrelated tones. Sometimes we will hear a chord with one note definitely out of its proper place; then a moment later the misplaced note will swing back into line. And often we have a distinctly unsatisfactory situation will hang on once more severe. Sometimes a bass note will stubbornly keep hammering away at a monotone regardless of the changing chords above it.

Such examples of lack of teamwork add greatly to the excitement and suspense in a piece of music. A love story in which all goes well, probably, would not be a success in which the lovers are kept apart—perhaps by a wicked uncle or a letter gone astray—and are united only in the final paragraph. So with a piece of music when the melody strays from the harmony our attention is arrested and we do not relax again until the two are reunited.

In music this little drama may repeat itself as often as four or five times in the course of a single measure. Whenever it does, we find notes that do not belong to any chord—notes which are echoes, intruders and outliers.

How can we explain these foreign notes? Such notes are called inharmonic or non-harmonic. They do not belong to the harmony, they cannot be explained by any theories of chord structures; but they are important and effective devices in the language of music.

When a note appears which does not belong to the chord accompanying it, and then dissolves into one which does, we receive a delayed feeling of satisfaction which is doubly pleasant to the ear when heard. It is like the extra enjoyment we get from pleasure when it follows pain—or like a satisfied smile after a long, frustrating, a wrong righted, or something askew straightened. It is an effect heightened by contrast. When we hear an out-of-place note, our ears tell us that it does not belong there. The chord seems incomplete. Our minds too become aroused, and the music to do something about this unsatisfactory situation. And—oh, and behold!—something is done. When the note slips into its proper berth we hear a sigh of relief. This, of course, is an exaggerated account of the musical effect of pleasure we receive when a stray tonal lamb returns to the fold.

Actually, nobody can deny that actually about a small device which is common enough to be found in folks and droves on almost any page of music. But, to a small degree, everyone who listens to music experiences these feelings.

Incidentally, we do allow this hair raising description of the effect of foreign notes to distract you into thinking that these intruders are to be found only in discordant modern music, or that they invariably lead to ear splitting cacophony. Quite the reverse. Foreign notes are orthodox members of the musical family and for centuries have been recognized as such. Examples of Bach are filled with them, and even the greater Mendelssohn and Schubert have scattered them freely through their music.

There are several ways in which a foreign note may appear. It may be a suspension, an appoggiatura, an anticipation, a passing note or a pedal point.

SUSPENSIONS

WHEN ONE CHORD SUCCEDES ANOTHER, it sometimes happens that one of the notes of the first chord stubbornly refuses to move until a beat or two later in the measure. Its delay produces a discordant effect which continues until the note remedies matters by moving. During this interval of delay

it is a foreign note. We call it a *suspension*.

In the following example it will be noticed that the right hand notes which have three tails turn down lie behind the notes of the left hand. Instead of moving on the first beat of each measure, they hang on for an extra quarter note, moving on the second beat of the measure. These delays produce biting, dissonant seconds, which resolve themselves into sensible thirds. These holdovers are a suspension. The quotation is from the *Fourth Movement* of the "Symphony No. 6, 'Pathétique'", by Peter L. Tchaikowsky.



It does not matter whether the delayed note belongs to the principal melody or not. In the passage just quoted see how the bass note of the first measure is a definite part of the harmonic structure, yet it is a dissonant note. In the brief quotation from Wagner's *Liberated* in chapter ten will be found an example in which the suspensions occur in the principal melody, in the third note and again in the next to the last note of the illustration.

Unprepared Suspensions

SOMETIMES A MELODY IS NOT Content merely to hold on to a note until it becomes foreign, but deliberately and boldly moves to a foreign note. This foreign note, being dissonant, thus obeys the Motion and Rest Law of the New Law of Music. The change occurs by moving to the nearest note which belongs to the harmony. This process is somewhat akin to what a golfer goes through on the putting green when his first putt either overshoots the mark, or undershoots it, and then he has to correct his error by another putt.

A melody, in its enthusiasm, may overshoot its mark and require a corrective move one step the other way. Or it may fall short and require a second try before achieving its proper destination.

In either case the phenomenon is called an *appoggiatura*, or unprepared suspension. After all, the musical suspension involved in the musical art is not like the pause at the discord to resolve itself into concord. The old popular ditty about the *Peals of Poor Pauline* pleased the thought with dressing *frankness*: "I wonder what the end will be; the suspense is so great!" Both brands of musical suspensions—the true suspension and the unprepared—have the same pose: to create dramatic effect and to heighten our interest and curiosity. In both cases the effect is that of a wrong note followed by the right one.

Here is an example of the second brand—the *appoggiatura*, which appears in *Savoir*, a song by Lee S. Roberts.

The Threshold of Music

By LAWRENCE ABBOTT

Assistant to Dr. Walter Damrosch

Foreign Notes—And "Chords"

That Are Not Chords

Part I

This article is the fifteenth

in a series on

"The Doorstep of Harmony."

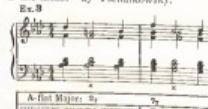
The first appeared in *The Etude* for January, 1938.



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On the word "smiles" the time makes a faulty landing on E-flat and has to correct itself to a more solid D-flat in order to blend with the third note of the next harmonious line. Again, on the word "tears" it overshoots its downward leap, landing on a note which has no connection with the dominant seventh chord beneath it. Our ear immediately urges the melody to retrace its steps upward to G—a note which belongs to the next note which belongs to the harmony.

A more pronounced case of *appoggiatura*, called from the classics, is found in the *First Movement* of the "Piano Concerto in B-flat minor" by Tchaikowsky.



The older Randolph Print times are filled with the same kind of *appoggiatura*, introduced with the same kind of unanticipated accents that are found in the Tchaikowsky example. In fact, the *appoggiatura* used to be a marked characteristic of the eccentric composer's style fifteen to twenty years ago. Examine, for instance, Print's *Sometime*,

or Victor Herbert's *A Kiss in the Dark*.

We usually find that, when this brand of foreign note corrects the error of its ways, it does so by moving back towards the standard note. It is like a pendulum which has swung too far and must swing the other way. It will be noticed that both the melodies quoted above move in pendulum-like swings.

Anticipations

ANOTHER BRAND OF FOREIGN NOTE which sometimes occurs is the direct opposite of the suspension. It is called an anticipation. When it occurs the melody, far from remaining rooted to the spot until after the new chord has changed, merrily moves to the new chord note before the chord has had a chance to change—like the October issue of your favorite magazine which arrives while September is still in full swing.

This particular type of foreign note was a favorite among Elizabethan composers, early English madrigalists, and such seventeenth century musicians as Lully, Couperin and Purcell. Here is an example from *New Is the Month of Maying*, by Thomas Morley.



In the next to the last measure, the melody is so anxious to have us know we are moving back to the time tried that it cannot wait for the next measure to begin: so it lets the cat out of the bag an eighth note ahead of time by moving to G.

Passing Notes

CAREFUL MENTION HAS BEEN already made of the fact that some melodies move up or down the scale in a single sustained chord. Obviously, when several successive notes of a scale are harmonized by a single chord, some of the notes may fail to belong to that chord. They are; and when, as used to be, they are called *fuzzing notes*. That is, they are notes which occur in the melody while it is passing from one harmonic note to another.

Passing notes are like the inner links of a chain; they help to make a melody a continuous, interconnected whole. They are highly useful, for with them the chord would either have to insist on the harmony changing with every note—which often would be a clumsy procedure—or else limit itself to the notes of the chord beneath it, as badly as possible. Thanks to their existence, however, included in the free to be their natural selves. They may progress by awkward note or make jumps from one member-note of a chord to another, but can move in leisurely fashion or run smoothly along any part of the scale.

Passing notes are *unconscious creatures*. (Continued on Page 709)

BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by

WILLIAM D. REVELLI

FAIRMONT BAND LEADER AND TEACHER
CONDUCTOR OF THE UNIVERSITY OF MICHIGAN BAND



TH E OBOE IS THE ESTHETE among the voices of the woodwinds—it's soul is beauty, its voice a reflection of beauty. The oboe is the voice of the Orchestra, the shells of the ears of the Occident. It can rise to exalted heights, capture the brilliant bird's song, throb with emotions half-defined and give voice to many moods and fancies of life. The nature of this voice can be found in the very name, *haute-voix*, or "high voice," which in early English was the name for the oboe. But while its voice is high, it is sweet, and it can range from the mild and mellowness to the strident lash of a tongue.

This strangely different instrument of the band and orchestra has a history almost as ancient as that of flute and drum. While the oboe, as we know it, is a modern instrument, originally modern times, its voice was heard centuries ago in the semitic and oriental lands; and it sang in medieval streets long before the days when Bach and Handel began to write for this instrument, and before it was received into the military band.

It would be difficult for one to imagine the loss of the oboe voice from its important place in the orchestra. Its belongs also to the bands, military and symphonic. Because of this importance, the study of and performance on the oboe should be approached carefully and with a real desire for its artistic and competent usage. Too often it is placed in amateurish or indifferent hands. Only the requirements to fine performance on the oboe, upon any instrument, for that matter—should be a love for and a deep interest in the instrument itself.

The Oboe Reeds

Let us start with the reeds of the beginner on the oboe. His goal should be to give artistic voice to a beautiful instrument, and he first must become acquainted with its appearance, the arrangement of keys, the position in which it is to be held. He learns that the oboe employs a double reed, and finds that, if ever he is to play it in a technically manner, he must master the intricacies and mechanisms involved in these reeds.

It is patent that no two things are quite the same, and the oboe player of experience will wince for differences in the reeds. The preparing of oboe reeds becomes an individual art, which is developed through trial and practice. Oboists use many styles of reeds and bases. Two oboes may have the same lips, teeth, or mouth formation. Even their instruments, though they be of the same manufacture, are different in response, timbre or texture. Therefore the reed must be adapted to all the conditioning factors. The beginner first will get a conception of what sort of perfection he is to reach, and then strive to realize it by careful selection and organization of reeds which, when manipulated by a correct embouchure, will result in a desirable tone. Generally, however, a reed made with a short lay will produce tones with a thin, mealy quality. The "heart" of a reed should be preserved, and the lay should be so cut as far as to gain a real quality which results in a fundamental tone so much desired.

The care of reeds should be handled by the young oboist or beginner, since so much of his performance will depend on his

The Voice of the Oboe

By
CHARLES GILBERT

Charles Gilbert was a pupil of Marcel Tabuteau, First Oboist of the Philadelphia Orchestra. He has been a member of the Curtis Institute Orchestra, Philadelphia; of the Philadelphia Opera Orchestra; of the Philo-American Philharmonic Orchestra; and of the Trenton Symphony Orchestra. He also has been Instructor of Oboe in the University of Michigan Summer Session, and Director of Woodwind ensemble groups at the University of Michigan Summer High School clinics.



using good reeds adapted to the characteristics of both instrument and player.

Embouchure

THE DIFFERENCES IN PHYSICAL CHARACTERISTICS already mentioned, must be understood as applying also to embouchure. What may be appropriate for woodwind players, may not be so for the oboe. There are, however, several fundamental embouchure principles which can be applied to all oboists. First, the chin must be pointed downward. Or, the chin and lower jaw muscles must be drawn down. Second, the corners of the mouth should be pulled forward in order to allow for flexibility of the lips. Beginning players should avoid a stretched embouchure resulting from the chin being pulled too far, or the mouth too small, pinched too much, out of control and lacking in color. Third, the beginner should learn to regulate his own tension and attitude toward the embouchure. The embouchure itself is horizontal in nature, but if one thinks in terms of "vertical," the resulting embouchure will be better controlled and more correct.

The novice must fight against a "stretched" embouchure on one that is pinched. Practice in placing the reed, and in the correct position of chin, lips, mouth and head, should come first, with the instrument entirely separate from the instrument. A

competent instructor can do much with the beginner before he has commenced to handle the instrument itself. By mastering embouchure the road to excellent oboe performance is well begun.

Oboe Position

ALTHOUGH A CLOSE RELATIONSHIP of the clarinet, the oboe is smaller in bore and its mechanism is consequently more compact and somewhat differently built. For this very reason the fingers of the oboist should have a greater curve in handling this instrument than is true with the clarinet. Maintaining the correct position of fingers is difficult for the beginner and the most natural finger to maintain is the third finger of each hand. But there is a tendency for the beginner to hold the instrument with either one or two in the regimen, and he must be disciplined accordingly. More attention should be given the third finger, but good technique is the award for such attention.

The oboe, in common with the clarinet, has the most unnatural position. That is, it is such a way that no additional difficulties arise in embouchure. If the player is in a strained or unnatural position his performance will suffer accordingly.

Tone

We have some preparations for producing a tone on the oboe by learning about

reeds, embouchure, and position. Our next step is a mental one—we must form a concept of what we want to produce. The effect of mental action on performance cannot be calculated, but it is most the less necessary. Just as one must be interested in the instrument, one must also form a mental picture of desirable tone.

For this purpose we might take our imagination to a silent, glassy pond whose surface is still. A single drop of water falls, and where it breaks through the surface there is a round and concave impression, from which circles of perfect symmetry radiate in increasingly large form, till they slowly die. The original break is the analogous representative of the oboe tone, and the ensuing ripples are the resulting overtones which give the quality to each tone. Thus the same note played on various instruments sounds different simply because there are differences in the overtones. Each instrument has its own set of overtones, distinctive and individual. Overtones decide the color of the instrument being played. The beginner must hear the clear voice, as it should be, mentally. It is a valuable concept, for it guides him to the production of the tone which his mind hears.

Secrets of Oboe Tone

THE BEGINNER CAN BE SURE that his pressure sets the oboe reeds into vibration. In turn the column of air inside the oboe is set into motion by the action of the reeds. The action of this vibrating air is controlled by the movement of keys on the instrument which lengthen or shorten the column, and thus a system of holes in the oboe. But the primary key to the tone is not the action of fingers upon the air column, it is the original action of the vibrating reeds. We thus get back to embouchure and reeds, and their importance can hardly be overemphasized.

For the production of the tone, then, we have learned the mechanics of the physical principles which govern tone production. The beginner should now place the reed's tip on the edge of the lower lip. The lips are then rolled inward to form a cushion for both the upper and lower reeds. With proper pressure, dependent to position of fingers and pulling of muscles, he is ready for the playing of a tone.

In arriving at his tone concept, it is necessary for the beginner to gauge the point at which the tone is most pleasant. To be so, it must have a rich fullness. It must be deep and velvety smooth. If below the pleasant point it will tend to dull; if above, it will be thin and bright sailing. Like the player's teacher on other instruments, he must get an adequate realization of the necessities of correct intonation. Lack of color in a tone is most often due to errors in embouchure or reeds, but much of it comes through failure to get the tone concept. The different factors we have discussed in preparing to produce the tone on the oboe may be confusing, but it is not expected that the beginner will master all immediately. The greatest advance toward excellence of performance, however, is made when the beginner thoroughly understands the principles underlying each of these factors.

One of the fundamentals of correct

(Continued on Page 745)

THE ETUDE MUSIC LOVER'S BOOKSHELF

By B. MEREDITH CADMAN

Making Music Yourself

TWELVE YEARS AGO appeared a book known as "Creative Music in The Home" by Satis N. Coleman, a new edition of which has just come from the press. The book itself was a creation in that it was made upon very different lines from that of any other book in its field. It sought to interest the child at the outset with stories of the very primitive music of the American Indians; then the author suggested that the elemental instruments to play upon drums, gourds, and rattles, showing him how he could make his own instruments. Next it took up the rhythm of the drum and explained rhythm values.

Tone was introduced by inducing the child to tap upon things which gave forth a tone; a steel spoon, a lid, a hammer, or a glass. Then he was shown how to make various glasses by pouring them into different quantities of water. This led to playing simple tones on the scale of glasses. From this, the child's attention was called to keys of the piano keyboard.

The next step was to direct his attention to the songs of the birds. These may have been heard in the house or in the cities where there are no birdsongs.

The following step is that of masking and playing marimbas. Then, with chapter twelve, the study of notation is begun. Chapter thirteen begins form and composition. Chapter fourteen returns again to tone, this time in the shape of bells, and chapter fifteen turns to pitch pipes. In similar manner all of the orchestral instruments are approached, and the child is given a very elementary background to the art.

The author is to be commended for doing something entirely different and entirely new. It is in no sense a textbook in the ordinary meaning, but rather a story book introduction to music along original and creative lines which we recommend highly for those parents who have the means to permit them to have the interests and knowledge to establish an interest in music at the very beginning which may influence a whole life. The book is elaborately illustrated with drawings by a number of artists, particularly Margaret Kilpatrick Blaumeister.

The author, Satis N. Coleman is "Music Investigator" in the Lincoln School of Teachers, College of Columbia University. "Creative Music in The Home."

By Satis N. Coleman

Pages: 399

Price: \$3.50

Publisher: The John Day Company

A British Survey of Music*

A scholarly review is presented in Gerald Abraham's recently published "A Hundred Years of Music." The work is divided into four main sections: I. After Beethoven; II. Wagner and the Opera; III. After Wagner; IV. The Music of Yesterday and To-day. The writer has a fine critical sense and has balanced his material excellently. His discussion of the war against communism is one of the most interesting and advised we have seen, as is his treatment of the impressionists.

The book is certain to find its way into the permanent literature of the musical art. Unfortunately, the writer gives very scant attention to American composers less than

Realizing that many of our readers may have difficulty in securing the books listed in this department, THE ETUDE MUSIC MAGAZINE will be glad to furnish its readers with these books at the price given, plus the slight charge for transportation and delivery.

each page in a three hundred seventy-five page volume. The first section, "The Story of American Composers, like so many English ones, have been eclipsed in the worst sense, colorless imitations of European masters." The writer is entitled to his opinions and convictions and we, of course, do not propose to debate with him. Other writers think very differently.

A Hundred Years of Music
By Gerald Abraham
Pages: 375
Price: \$4.00
Publisher: Alfred A. Knopf

How Loud Is a Noise?

Physicists are sometimes admirable musicians. Dr. W. F. G. Swann of the Bantrell Research Foundation is a violinist and an orchestral conductor. Dr. Vladimir Karatagoff, formerly of Cornell University, is likewise a fine violinist and pianist. With many others we leave their interest and interest is limited to the phenomena of the laboratory. Your physicist is concerned in pitch, harmonics, decibels and phone Ah, there you have it, "Decibels and Phone." These are the terms by which volume of sound is measured. In these days when an amplifying system may make the beat of the human heart sound like a cannon shot, sound volume is attracting more and more attention.

L. S. Lloyd, a Welsh physicist, who is Principal Assistant Secretary to the De-

partment of Scientific and Industrial Research, has written a booklet called "Decibels and Phone." In this he gives a scale for measuring sound volume. If you desire more scientific information upon this subject, we recommend this pamphlet.

Decibels and Phone
Pages: 18
Price: 50¢
Publisher: Oxford University Press

The Last of the Troubadours

Hendrik Willem van Loon and Grace Cuthbertson have done a very unusual book in "The Last of the Troubadours." All the illustrations are by van Loon, with the distinctive style and fanciful genius of the wacky Dutch historian, geographer, college professor, critic, lecturer, journalist, musician and radio commentator.

Most interesting first question is, "Who in the world is Hendrik? Well, he was a Sordel, born in Stockholm, February 4, 1720. He was one of a company Swedish family of twenty-one. The father was a scivener in the state employ, with a very modest salary. Van Loon points out, that "With the help of God and the cemetery, the family somehow managed, and enough money was found to send the boy, at the age of seventeen, to the University of Upsala, where his grandfather was a greatly honored professor."

At the university, Bellman wrote comedies and accumulated an assort collection of debts. After graduation he applied his knowledge and culture to a little job in the counting house of a bank; but gradually was into climbing out of his ledgers. Now he is an amateur musician, a poet. He was fond of playing upon his Italian guitar, or lute and, when he was well piled with owing visits, he would become rhapsodic and improvise songs in the folk song style. Van Loon points out that the plain Swedes were inclined "to be ashamed of their old minstrelsy and to consider him as another Francois Villon, a character of ill-repute with perhaps a certain ability, but a man who had made very unfortunate use of those talents which the Lord in His mercy had so graciously entrusted to his care. Today we are able to see him in a somewhat different light. He lived in an age not unlike our own, during which one form of civilization was rapidly becoming to an end without as yet having been replaced by something better. The result was an inner conflict, which most people tried to solve by means of alcohol. This was undoubtedly most regrettable but was also quite human."

Very little of Bellman is known outside of Scandinavia. The new book presents twenty of Bellman's best known songs, as arranged for the piano by Grace Cuthbertson. Since Bellman helped himself liberally to fragments of melodies of varied origin, there is, however, a lack of individuality. There is, however, a kind of infinite picturesqueness which is apparent in Mr. van Loon's masterly sketches. Bellman died in the 11th of February 1755, but the new biographical collection makes a permanent record of his admirable work.

"The Last of the Troubadours"
By Hendrik Willem van Loon and Grace Cuthbertson
Pages: 96 (sheet music size bound in boards)
Price: \$2.50
Published by: Simon and Schuster

Musical Appreciation Again*

Aaron Copland's name upon the cover of the recently published "What to Listen For in Music" has caused considerable misgiving as this composer's activities have not been identified in the public mind with radical modernism. On the other hand, the book itself is a very practical and readable volume, quite as orthodox in parts as though it might have been written by the revered Dr. Percy Grainger. Save for an occasional mention of Debussy, Stravinsky, Schenberg, Hindemith, Malher and Saber, the work is so orthodox that it might date thirty years ago; and to our mind it makes it all the more valuable. All of the modernists, even the most extreme with whom we have come in contact, stress the need for just this kind of fundamental training before voyaging out to the nebulous unknown. The book is really a most excellent one for its purpose. His chapters upon "Rhythm," "Harmony," and "Tone Color" are especially informative.

Books of this kind are worthless, save to those who have already secured some considerable musical training. Then they do help to strengthen our moulded minds. Even when such subjects are inconsistently illustrated in lectures, with instruments played at the piano, it is impossible to convey to

(Continued on Page 737)

Approximate Loudness Levels of Common Noises



FIG. 3

Illustration from "Decibels and Phone"

THE TEACHERS' ROUND TABLE

Conducted Monthly by GUY MAIER
NOTED PIANIST AND MUSIC EDUCATOR

Correspondents with this Department are requested to limit their Letters to One Hundred and Fifty Words

Maternal Diplomacy

One of my dearest old pupils did not practice and progressed only because of the constant insistence of her mother. I spoke to the mother about it and advised her tactfully as I could that a little more persistence would help her lesson more. She agreed and the child did practice, even more than her two older daughters. The two younger girls did not like music lessons well, and working with them was a bore.

Finally the little girl came to her lesson so unprepared that she did not know what to do. I asked her what she was all about, although I had given her all the instructions in her note book. She had her mother assist her in her desire to play the piano. I told her another story first, then told her that if it did not practice, I should have to throw her out of my class. The mother told me that if I did not continue with her, she would have to get another teacher. I tried to be helpful in telling her and was surprised to find that she was one of the two older girls that I would wish to know what your opinion would be on this particular problem.—Mrs. C. E. Missouri.

I do not see that there is anything else you can do except to "string" the child along as painlessly as possible. Give her simple, attractive pieces, and he as patient as Job while she learns them, but insist that she learn them well. I am sure, from what you write, that the mother fully realizes the child's musical backwardness, but, like most mothers, will not admit it even to herself. Therefore your only solution is to make the best of things and practice the child. It would obviously be foolish for you to lose all three of the girls, especially since you enjoy working with two of them. Oh dear, oh gosh! If only we didn't have these obstreperous mothers gumming up the works!

Assignments for Children

1. Should a child of eleven years have definite assignments of work to be done during the year? 2. Should a child of four years, who has learned to walk, sit down, etc., and then walk out in detail, or should it be taught in association with the whole piece when together for the first time?

3. Is it better to have a child work over a period of time, two hours a day, or to have him practice pieces, and so on, or to prepare some assignments for him to do, and then give a place for each lesson—especially introducing eight new pieces before the last lesson of the year?

How old should a child be to undertake such assignments? 4. If it is preferable for a parent with knowledge of music to sit with the child while he practices, or, on the contrary, how long should this be continued?

It is preferable to keep up the child's interest with variety of pieces, and especially as the child is capable of learning them so quickly on a good instrument, and with variety. These are that they are perfectly uninteresting. The child in question is quite young, but seems to be curious, likes to take music lessons, but seems even though given a very well-educated teacher.

Is it better to have the child work through the year, or to have the child work for some time and "enjoy the freedom" again at the end of the year?—Miss C. C. Canada.

Letters like yours are coming to the page—intelligent, thoughtful, perceptive. I'll wager you are an excellent teacher of children!

1. Every child, even the very youngest, should have lesson assignments to prepare at home. The ideal set-up, of course, is to turn the youngster over to a practice

teacher, or a musical parent, to work with him several times a week. When this is impossible, I know successful teachers who make it compulsory for students to take a short practice period with an assistant at the conclusion of regular lesson periods. In this way the assignment is impressed on the child's mind, practice routine established and good habits formed.

2. "Attacked?" Grizz-er! By this time, Round Table readers know how completely "bewserl" I go whenever that horrid word appears. So, please change to "studied" or "approached"—if only to save me from a padded cell! For serious study, every piece must be worked out measure by measure, phrase by phrase, until all the parts can be fitted together. To be sure it must first be read over, to get a general notion of what it is all about. If the student is a good reader, I often let him begin reading one hand while he plays the other; or, if he has read a line or two of the piece I read the next few lines while he follows the music—alternating thus until the end.

3. I hardly know what to say to this one: for it depends entirely on the pupil. One flourishes on a balanced diet of technical and pieces, another is happier with technic and sight playing for a few weeks, followed by intensive work on pieces and the reverse. This is true in my own case which is solved to Yes. I make decided demarcation between pieces which are learned more or less casually, to develop musical and technical facility, and those from which every drop of juice is to be extracted. Most children are happiest when permitted to practice several pieces "just for the fun of it," and at least one "to get perfect." On the other hand, I cannot see eye to eye with you on that "caricature" technique matter. Such a development is entirely the fault of those who teach it mechanically, so therefore I have no objection to it. However, a young or old, with greater or less talent, who is not completely absorbed in technique. Even the "dumb" ones love it!

4. Practice should, if possible, be supervised until adolescence, or until a child reaches about twelve years of age. And this goes for the very talented students as well as others. When this is impossible, two lessons should be the rule.

5. As far as I am concerned, only to certain degrees, the parent is really capable of carrying out your directions to the letter. For you know, as well as I, that many of the food mammas who are willing to haul Jobimie or Susie to the piano chair (not stool or bench, please!) to give them time daily and conscientiously, are often very enthusiastic or ambitious, and must be cuffed with a heavy hand. Their misplaced zeal often works irreparable harm to a child's musical development.

Very Small Hands

In small, it is better to teach the child to play with his fingers and keep the first joint at the same time, falling in, or in the very start, with the thumb. I have found from the start that I have had pupils who were able to hold their hands in correct position and the third of the second year. R. T. Germany.

If you teach the "up" approach, often described on this page, you never need worry about initial position in young children or adult beginners. As you illustrate short melodic intervals and chords for them, they unconsciously mimic your

"looks," and they hear how much better the tone sounds if the first joint is firm. That is only one reason why teachers should strive to make their playing appearance as perfect a model as possible. And by perfect, I mean graceful arms with floating legs, quick, relaxed preparation, clear contact, and well graduated, full musical

until they have played a composition hundreds of times in public, for only then can they begin to project the music with approximately the beautiful effect for which they strive. And, sadly enough, the older an artist grows, the more wretched he becomes. We have seen a famous violinist so overexposed and overworn that in the entire first movement of the Mendelssohn "Concerto" (which he has played often with all the orchestras of the world), he could not manage to use his entire bow, but consistently employed only up to half a bow; and how that bow arm shook! And a great pianist told me that during a performance of the Schumann "Concerto" he was so paralyzed with fright that he could not even turn his head to look at the conductor for tricky entries in his neck simply without tremor! All right, then, let us be practical. Remember first that most children memorize music by the "good old" repetition method. When these young people reach adolescence, their incompetent or lazy teachers do not show them how to change their method; that is, to learn the music by means of almost pure mental processes helped along, of course by harmonic phrase analysis and other "props." With maturing, however, self-confidence and along with it all respect on childhood processes is lost. Such a complicated art as piano playing now requires intelligent direction of the mind if the physical and emotional coordinations are to be controlled.

The music must be learned so thoroughly that the student can actually play each hand separately and hands together by memory away from the piano (on a table or chair arms), and on demand and without hesitation, can start at any measure or part of a measure and play the entire piece. He must know the composition as intently as is humanly possible; and if he continues to practice this process every few days after the piece is thoroughly learned, he will soon "know his stuff" so well that he is spite of nervous terrors, maoth fingers, and that hide in the stomach feeling, he will be able to give a satisfactory performance. He gets through it by sheer mental control, and with each succeeding performance improves on it. This is, so far as I know, the only way to acquire a really good technique. The notes, faulty rhythm, etc., all sorts of imperfections are bound to persist. Deep satisfaction can come only after years of playing the piece to others; and to that end I advise playing as often as possible to all the "victims" you can—friends, relatives, singly or in small groups; in studios, schools, in hotels. What are your friends good for if not to listen to you play upon every possible occasion? And if you play short, beautiful compositions (with all "repeats" entitled), they will listen to the same piece dozens of times, and like yourself, live it more with each repetition.

And now back to the question in the title of this article. Note that this does not say "cannot do justice to myself"—ay! there's the rub! To play music it is not the music that counts but the one personal "interpretation" of it. All this is false, and is sure to heat feet II. On the other hand, you strive every second to re-create what the composer is struggling to say, in order to share his thrilling message with anyone who will listen, all the uncertainty, the filtering, and pessimism, will drop away, leaving only the pure, shining beauty of the music.

Both these letters, printed in full are samples of many received from adults who are worried because they "cannot do justice to the music" when playing for others. May I say, at once, for their comfort, that all artists suffer from the same malady. Even the greatest performers are acutely unhappy



Romantic Music of Other Days

A Visit to the Dolmetsch Family

By

ELNA SHERMAN

Arnold Dolmetsch, world famous for his pioneer research work in Renaissance and other early music and instruments, recently celebrated his eighty-first birthday. Born at Lyons, France, he is survived by his father and grandfather in restoration buildings; also, he studied the viola under Virázstoch and composition at the Royal College of Music in London. During the first decade of the 1900's he lived in the United States, and built clavichords and other early types of keyboard instruments for Chickering & Sons of Boston. He is well known in America through occasional recital tours of members of his gifted family. His book, "The Interpretation of the Music of the 17th and 18th Centuries," is a monument of patient and illuminated research, without which no musician's library is complete. Fifteen years ago Mr. Dolmetsch founded the Haslemere Festival of early chamber music, which is held annually during the second fortnight of July, in Haslemere, Surrey, in the Seaford of England, where he has lived since the World War. The following article describes an informal visit to his home.

IN THE MIDST OF THE TUMULT and the shouting, the wars and rumors of war, this tiny Surrey world, it is heartening to come, now and then, upon an oasis of peace and quiet. Come with us to Haslemere, Surrey, that quaint and charming town of old England, famous for its music festivals and its surroundings of natural beauty, and you will find refreshment for the mind and spirit. Something happens inside one even before having left the compartment in the train which has brought us down from London. The taut nerves relax; the breath comes more freely. The gently rolling hills, the banks of unspoiled moor, viewed from the train windows, have soothed the eye with their beauty; the sunbeams, and, on alighting at the station, the myriad odors of forest and down are presented by the breeze which has gathered them, a sort of bouquet of welcome.

Here lovely Surrey, in or near Haslemere, some forty miles from London, many famous musicians, artists and writers have made their homes. Tennyson lived in a retreat in the woods near Hindhead; George Eliot lived not far distant. The violinist, Joachim, chose Haslemere for his home; and the novelist, H. H. Munro, here too.

The house itself seems, at first sight, almost too quaint to be real. "Why, I thought such houses were only seen nowadays in picture-books!" Someone exclaims, as we pass a fifteenth century inn, and a tile-roofed cottage with over-hanging upper storey, almost completely covered with an ancient wistaria vine.

Here we turn and take the way leading to the railhead bridge. We catch a glimpse, through the trees, of the old priory gatehouse, its massive bretz gate, and hearing, right at the bridge we pass into a little street of cottages, each with its own rickety garden. This leads us to the Haslemere Hall where, every summer, the Dolmetsch Festivals are held. From here we wend around into the main street. At the bottom stands the old Gifford Hall, facing the market place; a steep wood hill dotted by the red tile roofs of cottages rises behind it.

A Charmed Spot

Here are we nor sooner we are on our way to "Jesus," the home of Arnold Dolmetsch and his family. After glancing an enchanting scene or two leading down the square, we turn up the main street in the opposite direction, passing several delightful old inns which bespeak solid English hospitality, and soon find ourselves traversing a country road arched with magnificent trees and flanked by the well kept lawns and gardens of beautiful country estates.

And now we set back from the road behind a hedge and a picket fence. The gate is hospitably ajar, and we enter the garden and walk up the dooryard between neat rows of flowers and vegetables, some of the latter growing under canopied inverted glass domes. The house spreads itself long and low, hugging the ground with the air of having grown out of it, along with the great trees which give it shelter. Its gabled roof with rows of chimney pots and overhanging eaves stems to broad protecting over the house whose



Dolmetsch playing the ancient "crwth" or "crown" an obsolete six-stringed, lyre-shaped instrument once popular in Wales.

casement windows with tiny leaded panes blink with an expression of homely content.

We Meet a Gracious Hostess

We catch a fleeting glimpse of a face at one of the front windows. The next moment the door opens and Mrs. Dolmetsch stands there to greet us; for we are expected and we are warmly welcomed at once. Mr. Dolmetsch, she explains, is taking his daily nap, but will join us later for tea. Once, her warm and friendly in manner, our hostess takes our wraps and offers seats. We have entered directly onto a large sitting room, with windows giving on to both from front and back gardens and connected with the other rooms on either side by doors and passages. A long table is at the center; at the front, before the window, a small round table with a desk piled with papers, books, papers and letters. A large stone fireplace in the room shelters a huge stone stove which is the only source of winter warmth. Near this, on one side, sits Mr. Dolmetsch's reclining chair; on the opposite side, a harpsichord.

Mrs. Dolmetsch shows us this beautiful instrument with pride, and tells us that it was made in 1880, the first one her husband built. The inscription on the lid, composed by Selwyn Image, and the signature—

ARNOLD DOLMETSCH LONDINI FECIT, A.D. MDCCCLXVII, is inscribed on the lid. Herbert Horne, The case, was designed by Helen Fry.

"These people were all great friends of Mr. Dolmetsch," explains our hostess. "Herbert Horne's revival of the old Roman letter type made famous by Bell & Co. for whom he worked, has revolutionized the art of printing and lettering. His sister Beatrice who played tenor viol in our first concert of violins in the nineties, was an enthusiastic collaborator in the early days of discovery of the old viols manuscripts in the British Museum, and spent hours there, translating and copying old scores. Poor girl, she died in the 'twenties, epidemic during the War!" And Mrs. Dolmetsch signed wistfully as she looked back upon the early days of struggle in her husband's career, when he counted among his friends many famous artists, writers and musicians who have long since gone to join the 'chorus invisible.' Sir George Grove, Fuller-Maitland, Joachim, Patti, all were his staunch friends, as were also William Morris, W. B. Yeats, Arthur Quiller-Couch, Robert Browning and Burns-Jones. George Barnard Shaw is almost the only one of the group still living."

And Treasures Great

BUT NOW WE CATCH SIGHT of a Celtic harp whose graceful curves and varicolored strings intrigue us. Mrs. Dolmetsch, who plays it with much charm, explains its simple mechanism, and deftly illustrates the various

timbres which may be produced by means of different ways of plucking the strings. She explains the tuning according to the ancient Bardic scales set forth in the famous Penllyn manuscript, now in the British Museum. The ancient Welsh Bardic music contained in this manuscript has a unique fascination; there is something akin to the oriental in it, Celtic though it may be in origin.

Soon we are to the charming old virgin, in which Mr. Dolmetsch has put in order, and we find its tone as delightful as its decorated case. And here is a Dolmetsch spinet, of lovely design, simply decorated, and graceful action to certain harpsichord pedals, enable the performer to secure a variety of tonal effects.

Now we sit and gaze, gleefully glowing in their colors, and marvel at the finale of the scene, like that of a few very old and highly prized violins. These violinello bodies, flat at the back but curving at all points whence, seem to vibrate, even when (Continued on Page 753)

The Early Welsh Molié Society has invited Mr. Dolmetsch's performance of several of the rare Welsh folk songs and instrumental music. Information regarding this may be had at address of Mr. W. Williams, Honorary Secretary, 1939, Early Welsh Molié Society, Glynnant, Llanrhaeadr, North Wales, or Mrs. Arnold Dolmetsch, "Jesus," Haslemere, Surrey, England.

FASCINATING PIECES FOR THE MUSICAL HOME

INDIAN SUMMER

There is always a human demand for a broad, sonorous piece of this type. In playing the chords, the full relaxed arm, from the shoulder to the finger tips, is important. The chords should ring out and should not be hammered out. Care should be taken that all of the chords not marked as arpeggios should be struck "plaqué," as the French say. That is, every note should be sounded exactly together. "Ragged" chords will quickly ruin this piece. This composition also affords fine opportunities for taste in the employment of *rubato*. Grade 5.

MYRA ADLER

Andante ben sostenuto M.M. d=52

The musical score for "Indian Summer" by Myra Adler is presented in eight staves of musical notation for piano. The key signature is mostly B-flat major (two flats), with some changes in the later sections. The time signature varies between common time and 2/4. The score includes numerous dynamic markings such as *f*, *cresc.*, *dim.*, *rit.*, *ff*, and *pp*. Performance instructions include "molto espressivo e rubato", "a tempo", "To Coda", "Piu mosso ed agitato", "marcato il basso", "a tempo", "cresc. ed accel.", "rit.", "ff a tempo", "dim. e rit.", "D.S. %", and "rit." at the end. The title "INDIAN SUMMER" is centered above the first two staves, and the author's name "MYRA ADLER" is in the top right corner.

LADY GREEN GOWN

Grade 3. *Tempo di Gavotte* M.M. $\text{♩} = 108$

LAWRENCE KEATING

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SERENADE BY MOONLIGHT (IN SICILY)

Roxana Paridon shows true Italian blood in this sensuous melody, which, although written in America, might have been done on the classic slopes of Taormina. The composition suggests a serenade accompanied by guitar. The nearer you can bring your fingers to sing the melody, just as a singer would sing it, and to make the accompaniment sound like a guitar, the more effective will be the performance. Measure ten presents a fine emotional climax. Grade 4.

Andante sostenuto M.M. $\text{♩} = 72$

ROXANA PARIDON

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THE STUDY

Musical score for piano, page 10, measures 11-14. The score consists of three staves. The top staff shows a treble clef, a key signature of one flat, and a common time signature. The middle staff shows a bass clef, a key signature of one flat, and a common time signature. The bottom staff shows a bass clef, a key signature of one flat, and a common time signature. Measure 11 starts with a dynamic of $\frac{1}{2}$ and a tempo marking of p . Measure 12 begins with a dynamic of $\frac{1}{2}$ and a tempo marking of cresc . Measure 13 begins with a dynamic of $\frac{1}{2}$ and a tempo marking of mf allarg . Measure 14 begins with a dynamic of $\frac{1}{2}$ and a tempo marking of espress .

THE VILLAGE BAND MARCH

Grade 3. Briskly with animation M.M. $\frac{1}{4}$ = 152

ELIZABETH L. HOPSON

IN AN ENGLISH TEA GARDEN

Grade 3.

With tenderness M.M. $\text{♩} = 144$

BENJAMIN FREDERICK RUNGE

The sheet music consists of three staves of musical notation for piano. The first staff uses a treble clef, the second a bass clef, and the third a treble clef. The key signature is one flat. The tempo is marked 'With tenderness M.M. ♩ = 144'. The dynamics include *p*, *mf*, *rit*, *a tempo*, *f*, and *rit e dim.*. The music features various note heads with stems and beams, and some grace notes.

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HARVEST FESTIVAL DANCE

Grade 3½.

Tempo di Mazurka

FREDERICK A. WILLIAMS, Op. 175

The sheet music consists of four staves of musical notation for piano. The first two staves use a treble clef, and the last two use a bass clef. The key signature is one flat. The tempo is marked 'Tempo di Mazurka'. The dynamics include *mf*, *poco rit*, *a tempo*, and *mf*. The music features eighth-note patterns and sixteenth-note patterns.

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THE STUDY

a tempo

poco rit.

NOVEMBER 1989

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VIENNESE DREAMS

De Kera, in this very fluent composition, has introduced a style not unlike that of Schütt, Godard, Chamisso, or Poldini. It will pay to practice this piece very slowly and carefully at first, later introducing the abandon and ease which it demands at the proper tempo. The middle theme affords a brilliant contrast to the first theme. The Viennese spirit, suggestive of the gay days at the Prater, that unforgettable summer part of old Vienna, is evident in nearly every measure.

Tempo di Valse Lente M. M. = 100

Grade 5.

CARL WILHELM KERN, Op. 706

THE HUNT

Grade 3½. **Allegro** M.M. $\dot{\text{d}} = 126$

R. DETTLOFF VICKERS

The sheet music is a complex arrangement for a band or orchestra, featuring eight staves of musical notation. The key signature is one flat, and the time signature alternates between common time and 6/8. The music is marked 'Allegro' with a tempo of M.M. $\dot{\text{d}} = 126$. Dynamic markings include forte (f), mezzo-forte (mp), sforzando (s), and crescendo/decrescendo. Performance instructions like 'Taa' (tambourine) and 'D.C.' (da capo) are included. The piece concludes with a 'Fine' at the end of the eighth staff.

MASTER WORKS
—
PAPILLONS
BUTTERFLIES

ROBERT SCHUMANN, Op. 2

This is the last installment of the glorious *Papillons* of Schumann. The previous installments appeared in The Etude for July and September.

Grade 5-7. M. M. $\text{♩} = 112$

No. II

Grade 5-7. M. M. $\text{♩} = 112$

No. II

molto *poco rit.* *a tempo*

pp *ff* *Piu lento* *pp* *p* *semper legato*

poco rit.

a tempo

p

p molto legato

in tempo vivo

ritard.

mf

FINALE

M.M. = 163

No. 42

f

marcato

d=163

1 2

184

sempre se marcato

Più lento $\text{♩} = 152$

(The noise of the carnival dies away. The tower clock strikes six)
(Das Geräusch der Faschingsnacht verstummt. Die Thurmuhrr schlägt sechs)

dim^s nuen do - - -

ritard. ppp

OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

CARESS

FREDERIC GROTON
Op. 35, No. 2

Prepare

Swell (Soft S'tring (Sol))

HAMMOND ORGAN REG.

Tremolo

Sw. A-00 4332 212

Great: Soft S'tring. (Viol d'Amour)

Gt. A-00 6572 100

Pedal: Soft Gt. (Lieblich Gedacht)

Trem. I₂

Slowly and tenderly

MORNING STAR OF LIBERTY

Unison School Chorus

Arthur Oliver

Majestically

FREDERICK W. VANDERPOOL
A.S.C.A.P.

1. Star that rose in morn-ing skies
2. Star that rose to guide our way
3. Star that rose in morn-ing skies,

mf a tempo

At the hour of free-dom's birth,
Out of dark-ness in - to light,
Star of em-pire in the west,

Wel-come to the wait-ing eyes
Be thou still our guar-dian ray,
Ev-er shall our song a - rise

Of a wea-ry war - worn earth;
Shin-ing ev-er pure and bright
To the land we love the best.

Song shall ev-er rise to—thee,
In the ban-ner of the free,
Land of free-dom, hail to—thee

Morn-ing star of Lib - er-ty!
Morn-ing star of Lib - er-ty!

After 3rd Verse only rit. f a tempo
Morn-ing star of Lib - er-ty; Hail, A - mer-i - ca, hail to thee, Morn-ing star of Lib - er-ty!

A SONG OF THANKSGIVING

CHARLES HANSON TOWNE

J. C. BARTLETT

Moderato

Lord, I am glad for the great gift of

cresc.

rall.

pa tempo

liv - ing, Glad for Thy days of sun, and of rain; Grate - ful for joy with an

cresc.

dim.

end - less thanks - giv - ing, Grate - ful for laugh - ter, and grate - ful for pain.

mf più mosso

cresc.

Lord, I am glad for the young A - pril won - der, Glad for the full - ness of long sum - mer days, And

mf più mosso

cresc.

now, when the spring and my heart are a - sun - der, Lord, I give thanks for the dark au - tumn ways.

dim.

dim.

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Sun, moon and blos - som, O Lord, I re - mem - ber, The dream of the spring, and its
 joys I re - call, And now, in the si - lence and pain of No - vem - ber.

cresc. > mono mosso
 Lord, I give thanks to Thee, Giv - er of all, And now, in the si - lence and pain of No -
 cresc. mono mosso o p Solo
 vember, Lord, I give thanks to Thee, Giv - er of all, Slown
 colla voce

rall. al fine

PIANO ACCORDION

JUNE CAPRICE

STANFORD KING
Arr. by Pietro Deiro

Allegretto grazioso M.M. $\frac{2}{4}$ = 72

(R) *p dolce* M

THE GREAT SPIRIT (AN INDIAN LEGEND)

(AN INDIAN LEGEND)

GEORGE E. HAMER

SECOND

animato

SECONDO

f *f animato* *rit.* *ff*

ff *f* *mf* *rit.* *dim.* *pp*

1 2 3 4 5 6 7 8

A HAPPY OCCASION

SECONDO

ARNOLDO SARTORIO
Op. 1023, No. 3

Con moto

p

mf

Fine *mf*

OPRAK.

D.C.

PRIMO

ff rit a tempo
f animato ff
mf rit pp

A HAPPY OCCASION

PRIMO

ARNOLDO SARTORIO
Op. 1023, No. 3

Con moto

p
mf
ff
cresc.
cresc.
ff rit D.C.

PROGRESSIVE MUSIC FOR ORCHESTRA

FLOWER OF LOVE

ARTHUR TRAVES GRANFIELD
Op. 15, No. 2
Arr. by T. H. Rollinson

Moderato

Violin *mf* *rall e dim.*

Piano *mf* *rall e dim.*

OI. *mf* *rall*

Ci. *cresc.* *rall e dim.*

Amoroso, con grazia

p

Cello or Clar. *p*

D. S.

D. S.

a) Fingering in () for 3rd Position.

FLOWER OF LOVE

CLARINET in B \flat

Moderato

FLOWER OF LOVE

ARTHUR TRAVES GRANFIELD

Moderato *a tempo*

272

FLOWER OF LOVE

ARTHUR TRAVES GRANFIELD

CORNET in B \flat

Moderate

FLOWER OF LOVE

ARTHUR TRAVES GRANFIELD

CELLO or TROMBONE

**OF THE
Moderate**

Musical score for orchestra and piano, page 10, measures 11-12. The score includes two staves: one for the orchestra (string quartet) and one for the piano. The orchestra staff shows a melodic line with various dynamics and performance instructions like 'roll', 'con espressione', and 'cresc.'. The piano staff provides harmonic support with sustained notes and rhythmic patterns. The overall style is classical, with a focus on expressive performance.

DELIGHTFUL PIECES FOR JUNIOR ETUDE READERS

Grade 1½. Moderately M.M. J=144

—*—
WINTER SONG

LILY STRICKLAND

Soft - ly, soft - ly falls the snow On the earth so still,
 Win - ter comes with sleet and snow, White the vale and hill.
 But the spring will come a - gain And the world will wake
 From its months of slum - ber deep, Joy in life to take!
 Soft - ly, soft - ly falls the snow On the earth so still.

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ANVIL CHORUS
"IL TROVATORE"

Grade 2½.

G. VERDI
Arranged by Ada Richter

Proud - ly our ban - ner now gleams with gold-en lus - ter! Bright-er each star shines in a glo-ri-ous
 clue-ter! Lib - er ty for-ev-er more! And Peace and Union, and Peace and Union throughout this hap-py land.

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SWING SONG

NATHANIEL IRVING HYATT
Op. 33, No. 5

Grade 1½

Tempo di Valse

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THE DONKEY RIDE

MILTON HARDING

Grade 2½

Allegro moderato M.M. = 126

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NOVEMBER 1939

TOM THUMB

Grade 2. Fast M.M. $\text{♩} = 132$

CLARA ELLFELDT KANTZLER

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THE HAIL KING AND THE SNOW QUEEN.

Grade 2½. Allegro vivace M.M. $\text{♩} = 168$

MYRA ADLER

Hail stones come pelting down.

Snowflakes come tumbling down.

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736 THE ETUDE

The Etude Music Lover's Bookshelf

(Continued from Page 710)

the non-musical reader what can be secured only by regular, fundamental, elementary training. The author is thoroughly conscious of this and expresses the situation very briefly in the introductory chapter. We recommend enthusiastically this book to those who have had such training.

"What to Listen for in Music"

By Aaron Copland

Pages: 281

Price: \$2.50

Publisher: Whittlesey House

Ease in Perceiving Music

Research of all kinds in these days consists of breaking off little bits of a subject and examining them under a scholastic microscope. Lorin F. Wheelwright of Columbia University gave himself the task of finding out what it was about some kinds of music printing that made it so hard to read, whereas other types printed a similar way were found difficult. Of course this subject is one that has been for many years under close investigation by publishers of books and newspapers as well as by type manufacturers. In fact the making of type has become an art widely recognized throughout the world. The history of its development from the monastic manuscripts of Niccolò Niccoli in the fifteenth century, when the "runic" type of letter was devised, in contrast to the so-called "Gothic" down to the present, has been a source of importance to man. Even as early as 1495, Aldus Manutius of Venice was making type designs which compare very favorably with our best of today. Among the famous names in the art are Garaldini, Cardinal Benito, Jensen, Arrighi, Estienne, Van Dyck, Grandjean, Caslon, Didot, Bulmer, Thorne, William Morris, Bruce Rogers, Goudy, and many others who have added a little to the subject in order that the printed page might be more beautiful and more readily and comfortably perceived by the eye.

Johann Sebastian Bach took a great interest in music printing, and a few other composers have concerned themselves with the art. Modern music printing is vastly superior to that which generally existed fifty years ago. Its general objectives are visibility, clearness and logical presentation. In this respect the work of the editor of the manuscript is notable. It is he who indicates how the stems of the notes are to be turned and how the work can be made clearer. Then it becomes the task of the highly trained artisan to lay out the measures, always with the consideration of the practical needs of the player's eye. The musical engraver labors patiently to mark out the spacing so that clearness in every exposure becomes possible. The eye of the reader must be trained to read music by focal adjustment. That is the reason why larger notes are used in editions of very easy sheet music designed for little children.

Dr. Wheelwright's book is important because he has approached his work scientifically, and has contributed a work which publishers and music printers cannot fail to find advantageous in establishing standards of significance to the industry.

We give one suggestion in connection with it. We believe it is likely that many composers will give this work the consideration that it deserves, it should be carefully read by all who have to do with the making of musical manuscripts. There was a time when composers seemed to take pride in making their manuscripts as bewildering as possible. The writer has seen many, some by very great masters, which were so indecipherable and so obscure that any use of a dozen interpretations might be put upon them. This the composers excuse

by their haste to get the notes upon paper. In recent years however, there are now great improvements in good clear, clean manuscript, which make engraving mistakes unnecessary and reduce plate-making costs. Sometimes corrections cost almost as much as the original plates and cut down the profits surprisingly.

Among the conclusions that were reached through a very interesting symposium of professionals are:

Paper, ink and size of type are important factors.

Children prefer to play and sing from books where the print is large.

Too large type is not good as it tends to separate or make the parts seem unrelated.

Crowding of notes, even for a highly professional orchestra, is undesirable.

Bad placement of the notes on the page may result with certain effects.

The beginning small singers can concentrate best on a single melodic line without notes. Later the accompaniment should be added.

When words and music are printed together in children's books, the type of the text should not be less than twelve or fourteen points.

Pictures, particularly colored ones, are desirable, but they should appear on separate pages and not be mixed in with the text.

The Presser pedal marking, as evolved by Theodore Presser, is highly favored for clearness.

Editorial comments are considered very important.

The author's final conclusion on spacing is that "Patterns of notes are perceived with greater accuracy when spaced in ratio to represent true values, with the harmonic relatively inconspicuous, than when traditionally printed."

Highly technical as the book is, it fills a most important place in scholarly research, and we sincerely trust that it will be widely circulated.

"An Experimental Study of the Perception and Scoring of Music Symbols" By Lorin F. Wheelwright, Ph.D.

Pages: 145

Price: \$1.45

Publisher: Columbia University

How Musical Instruments Are Made

The small boy's curiosity, which impels him to take the family clock to pieces, just to see "what makes it go," is probably the reason for the new English manual "Making of Musical Instruments." There are many special treatises on making particular instruments. This, however, is the first book of a popular type which aims to tell briefly how most of the best known instruments are made. The piano, the violin and the violoncello, the brass instruments, the wood wind instruments, and the organ are included in the work. The author describes in detail many of the processes in the manufacture. He devotes over 100 pages to the building and case of the piano frame, the general description of the manufacturer of the piano action is very interesting. All this information will gratify the amateur, but we never have been able to see that this makes better musicians play a better instrument, nor can we imagine how it does enable him to learn how to take better care of it.

"The Making of Musical Instruments" By T. Campbell Young
Pages: 190, with numerous fine cut illustrations
Price: \$3.00
Published by: Oxford University Press

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By THE ETUDE MUSIC MAGAZINE
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Suggestions for Good Reading

CHILDREN'S MUSIC BOOKS

A CHILDS' BOOK OF FAMOUS COMPOSERS by Gladys Larcher and John Woodall. 20 biographies that children will enjoy. Includes the lives of great composers and their music. Illustrated with contemporary portraits. \$1.50. A. S. Barnes & Co., 207 W. 40th St., New York.

HOW TO BUY A NEW PIANO

Piano facts which will save the buyer money and help him to make a safe and satisfying selection.

By William Roberts Tifford

Prepared after extensive research conducted in THE ETUDE MUSIC MAGAZINE

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THE SINGER'S ETUDE

Edited by Eminent Specialists

For Artists, Teachers and Students of Singing

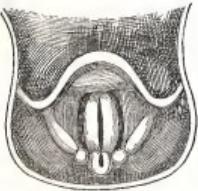


THE DEVELOPMENT of the Vocal Muscular System has been my life study, and the conclusions I receive from that research are summarized by Dr. Carl Ludwig Merkel, at the University of Leipzig, in 1878, coupled with my experiences and investigations. I have been able to restore many a supposedly lost or ruined voice.

During a period of sixteen years of active teaching, I have helped many to sing all kinds of voices. Some had natural, correctly set vocal muscles, receiving only the assistance of a good coach to bring their voices to perfection. Very few singers, however, are fortunate enough to have a perfectly set Vocal Muscular System after adolescence, as the vocal muscles change during that period. In some instances they grow larger in weeks to nearly twice their former size. Especially is this the case with boys between the ages of twelve to eighteen.



Vocal Folds in Repose



Vocal Folds in Phonation

years. We should understand, therefore, that this is the reason why extensive voice culture should not be undertaken during that period.

In the past sixty years, many wonderful boy sopranos have been brought before the public, entralling their audiences with wonder and admiration. Very few of these child prodigies continued, however, to have voices of artistic value after the adolescent period.

The reason that the voice is made useless for artistic singing, if it had been extensively cultivated before the change, is that the fibers of the Thyro-Arytenoid Muscles of the young singer had been cramped and hardened by strenuous singing, which prevented them from changing with the rest of the body, as nature intended they should do, with the consequent

Improve Your Voice Production

By

ALBERT E. RUFF

Wherein a Famous Teacher of Noted Singers Explains the Vocal Muscular System and Its Use

Part I

Albert E. Ruff was born in Glasgow, Scotland, on January 9, 1853. He entered upon musical study in Mainz, Germany, at the age of eleven, devoting his earliest effort to the violin. At sixteen he joined the orchestra of the Theatre Royal in Glasgow and played there for two years. He then went to the Leipzig Conservatory to complete his musical education, remaining there for four years and graduating with honors. While there he studied the anatomy and physiology of the throat under the eminent teacher and author, Dr. Ludwig Merkel of the Leipzig University, thus laying the foundation for his success as a voice specialist.

On coming to America he became the teacher of many famous vocalists, among them, Christine Mac Donald, Eugenie Coates and George McFarland. His most famous pupil, however, was Geraldine Farrar, who after a break-down caused Mr. Ruff to travel with her for two years, giving her daily lessons.—Editor's Note.

result of damaged fibers of the Thyro-Arytenoid Muscles, which in some instances require several years for the regaining of their normal condition.

From long years of teaching, I have, through research and observations, come to the conclusion that it is dangerous to cultivate a girl's voice before she is sixteen, or a boy's voice before he is eighteen years

for real voice building, namely, a Knowledge of the

Vocal Muscular System.

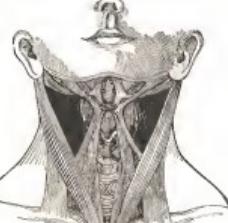
This system consists of two actions. One is voluntary, which can be developed by will power. The other is involuntary, as it can only be brought into action by the



1. 2. 6. 7.—Vocal Action of Arytenoid.
3. 4. Crico-
- 5.—Posterior Crico-Arytenoid.
- 11, 12—Vocal Folds fastened to Thyroid.
- 13, 14.—Cervical.
- 15.—Lateral or Side Crico-Arytenoid.
- 16.—Thyro-Arytenoid.

of age. It is hoped that this shall be proven later in this writing.

For the benefit of those seeking the truth of what voice culture is, it may be explained that I consider the first requisite



External or Voluntary Muscles

breathe pressure. The voluntary are situated outside and the involuntary inside the larynx.

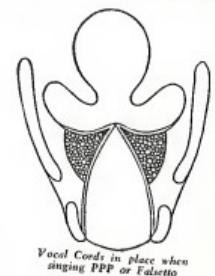
It is principally with the latter muscles that the singer is to be concerned. To be able to touch with authority, one must be thoroughly acquainted with the functions of the various muscles of the vocal instrument.

The primary, or inner muscles are composed of three cartilages: Thyroid (shield-shaped); Cricoid (ring-shaped), the top ring of the windpipe; Arytenoid (ladle-shaped, with the vocal cords attached to their handles).

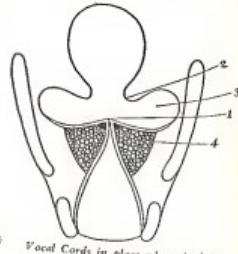
These cartilages are joined muscles which receive their name from the following combinations: Thyro-Cricoid, connecting the Thyroid with the Arytenoid; Crico-Arytenoid, connecting the top ring of the windpipe with the Arytenoid; Lateral Crico-Arytenoid, connecting the side of the thyroid with the Arytenoid.

These are the involuntary or primary muscles, which can be regulated only by the breath pressure, governed by the mind and ear.

The correct functions of these muscles are varied and intricate, and they are little



Vocal Folds in place when singing P.P.P. or Faletto



Vocal Folds in place when singing with Falsetto or Head Tone

1. Vocal Folds
2. False Vocal Folds
3. Ventricles
4. Thryo-Arytenoid

understood by most singing teachers. Many assisting muscles are used in singing and speaking, but for all practical purposes a knowledge of the above is sufficient.

The Thyro-Arytenoid Muscles are the strongest muscles in the body. They are the *keystone* of voice production and as such are capable of making or unmaking

the singer. If these muscles are correctly developed, they will last and still be useful in old age. If they are not, it will not be long before a question of the singer's health and longevity arises, the most serious of which are: loss of upper tones, scratchiness, nodules, partial paralysis, flattening, and the pernicious tremolo.

The *Thyro-Arytenoid Muscles* are the most used, as they are brought into action from the moment the child utters its first cry until his life ends. The sound of the voice is made from the throat, whether by singing, speaking, crying, or any other throat sound.

The *Crico-Arytenoid Muscles* join the Cricoid with the Arytenoids, at the larynx. They are principally brought into play in very soft (*ppp*) singing. These muscles are so constructed that they pull on the Arytenoids when the cords are in repose, keeping them apart to allow the folds to press freely in and out of the lungs.

Covered Tones

By SIDNEY BUSHELL

REFERRING TO *COVERED* or *darkened* tones in the baritone voice, the late Oscar Saenger advised the student to sing *ah* to *thud* or *or* or *uh* when endeavoring to establish this quality in the upper voice.

In an article, "A New Key to the Head Voice," by Homer Henley (*The Etude*, May, 1930), reference is made to the varying *oo* sound in the upper tones of all noted female voices. And speaking of this device (the use of *oo*, as in the word *hot*) to obtain the good quality in the upper voices of his people, he referred to it as "installing efficiency," mystifying, perhaps, but quite incontrovertible.

It is equally apparent to the listening ear that in all good male voices, baritones particularly, the sound of *oo* or *oh* colors every tone in the upper voice, irrespective of the fundamental vowel being sung. This is equally mystifying as the *oo* sound in the female voices, also, as is incontrovertible. A good example of this may be found on the record, *Just for Today*, as sung by John Charles Thomas, on the words "And if today my tide of life should ebb away."

Those Tricky Upper Tones

Entire audiences STUDYING the voice well that sometimes have gone to bad tones, from about middle C up, if he is going to avoid just plain shouting; and, since carrying the open quality is inimical to the voice, as well as likely to degenerate into simple yelling, there is no alternative but a shading of the tone and vowel.

An episode of the writer's early days of vocal study was this: For example, he was doing some experimenting with the tones from middle C to E, endeavoring to produce a sustained tone upon each in turn. For this purpose he had retired to an upper room, known to the family as the studio. A carpenter was making some structural alterations on the ground floor; and shortly the lady of the house was startled by the sound of the sawing of the carpenter's face in the kitchen doorway, and by his voice, hoarse with over-exertion, "My G—, Mum, 'ees that 'ollerin'?" After which it required considerable tact on her part to put over the fact that it was only her husband at his vocal practice.

It is not easy to sing *ah* and think *oo* or

The Lateral-Cisor-Arytenoid Muscles are the least known by singers, though they are the connecting links between the *Thyro-Arytenoid* and *Crico-Arytenoid*.

The *Thyro-Arytenoid Muscles* are composed of immovable fibers lying mostly parallel with the vocal cords, though also extensively criss-crossed, thus making them capable of great flexibility and strength as well as great endurance.

The fibrous continuation of these muscles extends into the vocal cords proper and, for both high and low tones, must be correctly set, if the proper pitch is to be produced. If they are thus adjusted, the high tones can be reached as easily as the low.

If the fibers are not correctly set, the high tones can be reached only by force, which eventually causes a conglomeration. Much of this when describing the *Nodules*. (Continued in THE ETUDE for December.)

oo, and the following exercises have proved of value in establishing the *oo* quality mentioned.



The initial aspirate serves to open the throat for free body, the change to *oo* then the *oo* itself induces upper resonance, especially if the *l's* is well handled, and may be emphasized quite strongly. It then forms a sort of vocal springboard to the upper *le*, which must be sung freely and frankly, with a flexible jaw, and with the relaxation of the tone filling the hard palate and resonating above the hard palate, more at the spot immediately over the back teeth than in the mouth.

Do not be surprised if at first these tones feel small. They are smaller than the so-called chest tones, but are infinitely more highly concentrated with respect to the high resonance. When once produced there is a sensation of activity, buoyancy and power, with low control and no throat or chest pressure whatsoever.

After the foregoing exercise, the *oo* sound should be maintained throughout the downward scale, to develop a smooth carry over into the lower tones.

Here is another exercise for the discovery and freedom of the upper tones:



The tone immediately preceding the highest is to be emphasized as before, and the sound to be carried downward past the *oo* sound to the lowest note.

Later, prefix each vowel with *h*, singling *lah*, *hh*, *hh*, *hh*, *hh*, *hh*, *hh*, *hh*, *hh*. When these exercises are done successfully every time, carrying the vowel up to *F* or *G*—try other combinations of consonants and vowels; then proceed to short phrases of words that fit; but remember always to think *oo* into the upper tones, whatever the vowel.

"It is of supreme importance that the voice be properly tuned in the beginning, and great care should be taken to accomplish this. I find that nearly everyone of my acquaintances has some special instrument for this purpose, one of them using the violin. My own choice is a wavy of piano wire, which I have used twelve years. It has a wonderful 'singing quality' and whenever I go I fasten upon hot sun it sen for it, if it is not tuning fast an' I am having our shipped to France for my Paris engagement.—Geraldine Farar.

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RECENT RECORD RELEASES

By PETER HUGH REED

WAGNERITES have been clamoring for a complete recording of "Die Walküre," ever since the act, enlisting Lotte Lehmann, Lauritz Melchior and Bruno Walter, was issued. So the recent issue of the second act (Victor set M-382) has been received with enthusiasm. Those who will undoubtedly regret that cuts were sanctioned in the long scene between Brünnhilde and Wotan, but the fact that there are two and a half times as much of this music made available as could previously be had on records is cause for some chunks.

Many of the singers will be new to American record buyers, but, once they

have heard the "Second Symphony" has long made it one of our favorites.

One of Beethoven's lesser known overtures is the *Consecration of the House*, Op. 123, a work that has been called "the odd duck" among the composer's oeuvres. Although ranking with the "Coriolanus" and "Egmont" overtures, this composition is curiously neglected in the concert hall. Weingartner's reliable and poised performance of this music, along with an expressive excerpt from the incidental music to "Egmont" (Dove di Circe), are excellently recorded (Columbia, X-410).

As long as MacDowell's "Suite No. 2" ("Indian") has been recorded in its entirety. Of all the famous American composer's scores, perhaps none is more original or more nobly conceived. It is based on authentic Indian methods, but is based on America's folkways and primitive sources. Of the four movements—Legend, Indian Love-Song, Daybreak, and Village Festival—the first, second and fourth are inspirationally of a very high order. Particularly is this true of the *Daybreak*, based on a lament of a mother for her son; poignant and heart-rending in its emotional expression. Howard Barnes and the Boston Symphony precision play the work with dignity and grace (Columbia set M-371).

Of all Elgar's larger works the most widely known is his "Enigma Variations." Its rich polyphony and friendly emotion have long made it a favorite with concertgoers, although in the score itself Elgar confessed that he sketched the idiosyncrasies of his friends. A new recording of this work enlists the capable services of Sir Adrian Boult and the British Broadcasting Symphony Orchestra (Victor set M-475). George Bernard Shaw once said he never expected anything of an English composer, but he would like us to hope that England "had got it at last."

Ruggeri's "Fountains of Rome" is best of the three scores in which he sets forth the glories of Rome. It is a virtuous work, which marks his composer as one of the most brilliant orchestrators of his time. A modern recording of this symphonic masterpiece, conducted by the New York made by Barbirolli and the New York Philharmonic-Symphony Orchestra (Victor M-570) is most welcome. As a recording, this is a magnificently colorful and brilliantly alive demonstration of modern produced music.

Of the six quartets that Mozart dedicated to Haydn, the first in G major, K. 80, is distinguished by melodic brilliance and warmth, its overflowing vitality and its imposing proportions. Since a modern recording of this work has been long needed, the Roth String Quartet's performance in Columbia M-374 should find a wide welcome. Although the Bohemian players did not finish and comprehend the expressiveness, a wider range of dynamic expression has contributed much to the ultimate value of their performance. When the Kreine Quartet approached Mozart's "Quartet No. 1 in G major," K. 80 (Victor set M-303), they had before them a rather thankless task for the music is immature and less than fully developed. But they did manage to make the more finished quartet above. House that their tentative phrasing in the recording is comprehensible. The work is valuable from the historical standpoint, and for this reason is welcome on record.

A rarely heard work of Haydn is offered in the form of his No. 16 in F major (for oboe and strings) (Columbia record M-660-D). It ranks with the better known concertos, and is well played in the (Continued on page 766)

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Should Staccato Be Used On the Organ?

By

HENRY S. FRY, Mus. Doc.

THE ANSWER TO THE QUESTION proposed in the theme of this article depends very much upon the acoustics, time, color and interpretation of the word itself. Notes may be detached to a greater degree in a resonant room, and the tempo may be perhaps a little slower. A slower tempo, however, under normal conditions includes a proportionate lengthening of the detached notes. When a note is clearly defined, it should not be detached so much as when Godrecks or some similar tone is used. If the word *staccato* is interpreted by the use of a very short chord or note, followed by a longer rest (*staccatissimo*), the use should be very limited, as the tendency would be toward a trivial effect, especially if applied to dignified chordal progressions. This interpretation of the word, not being correctly given, he would say. Although the *staccato* touch should be rarely used on the organ, there are other detached effects that should not only encourage him recommended. In the following excerpt from a *Passacaglia* by John E. West, the effect of the *staccato* chords is very fine, though the passage would seem trivial if played with *staccatissimo* treatment.

Ex. 1

It might be also noted how the composer has taken care of the matter of not bringing up the hands and feet at the same time—the pedal phrasing, as carried out from the original appearance of the theme, is

Ex. 2

This indicates a slight break at the end of the measure, while the last chord (pedals) is held its full value (beamed together by a rest) and a composer by marking the held chord has tried to assure its being held. With the pedal part making the phrase break and the chord continuing until the rest, we secure an excellent effect of balance.

An example of *staccato* for single notes appears in his arrangement of *The Tides* by Garth Edmundson

Ex. 3

In this arrangement we recommend not only the detached of the chimes, but also the sustained notes also slightly detaching the sixteenth notes included within the $\frac{1}{4}$ note, this touch giving a "sparkle" that is missing if the notes are played *legato*. This is an illustration of the value of the detached notes.

Ligato is, of course, the basis of organ playing, but monotony may be avoided by an occasional use of detached touch.

As an illustration of the value of contrasted touches there is an example of a different character in the *Motet Gothicus* by Boehm

Ex. 4

In this instance, although the words *non legato* appear, it is best not to use that touch continuously, but to play *legato* the first few notes of the $\frac{1}{4}$ mark, giving a fine sense of contrast. In the second section, where the pedal enters, melody added interest with the pedal part *leggato* and the hand parts done with *non legato* touch. In the section

Ex. 5

the first seven chords in the left hand, and also the pedal notes, may be slightly longer (indicated by $m = \frac{1}{2}$) in the measures where the hand parts are included in the $\frac{1}{4}$ mark, than where the notes are indicated in the hand parts as detached. This number is a fine example of contrasts in touch.

Another instance where the detached touch is effective is found in the well known *Toccata and Fugue in D minor*, by Bach.

Ex. 6

Here the contrast with the sustained "build up" of the diminished chords on a tonic pedal produces an excellent effect. Another instance in the same composition is the *Prestissimo* passage ending in the *Allegro* just before the entry of the fugue subject. Because of the tempo the detachment

of the notes is very slight—a finger non *leggato*, which makes the passage more "sparkling" than if the *leggato* touch were minimized.

The *staccato* touch (indicated by $-$) means just enough break to emphasize or accentuate the notes by clear phrasing in the following excerpts, the first,

Ex. 7

from the "Sonata III" of Guilmant, and the second!

Ex. 8

from the *Pianissimo* of West. In these illustrations the notes indicated by the *staccato* marks are slightly detached to mark the passage.

Another phase of organ playing that deserves attention is the treatment of repeated notes and the consequent effect. As in the playing of organ numbers, too many keepers have these repeated notes, too many keeping one over to the other following. The example we quote from *Humoresque* by Garth Edmundson shows how the melody is brought out by the proper treatment of the repeated notes.

Ex. 9

The effect of the detached notes in the upper part is less apparent than only the very earless or most indifferent player would fail to observe them. The result of proper treatment brings to the foreground the melody in the alto, and the detached notes in the upper part should exactly

equal in length the pedal notes and the left hand parts alternately.

The Widor-Schottstaedt Edition of Bach's Organ Works suggests the following treatment for repeated notes, so that a passage written as

Ex. 10

will be played and will sound as if written

Ex. 11

This suggestion, however, is not to be applied in all instances. For illustration, in the *Prelude and Fugue in C minor* by Bach, is found this passage,

Ex. 12

and if we should carry out the idea of a melody for repeated notes our melody would become

Ex. 13

with the alto "C" giving the effect of a melody note because of the disappearance of the real melody note. This effect is avoided by holding the top note until the repeated note has sounded, and making the repeated note come quite near the preceding note by shortening the rest; that is, the interval between the first note and the repeated note is shorter than the suggested one-half. Care should be taken that, if possible, the distortion of any melody or part be avoided.

An illustration of the probable ignoring of the repeated note occurs in the pedal part at the close of the *Andante Cantabile* from Widor's "Fourth Symphony".

Ex. 14

where the exercises player probably plays the next to last measure as the last count of the next to last measure and the first count of the last measure. We have seen one edition of this *Andante Cantabile* published later, with these notes tied. We are led to believe that Widor intended the note to be repeated (it is so over) and the exercises player or editor perhaps overlooks the contents of the hand parts. In the right hand we have

Ex. 15

answered in the left hand by

Ex. 16

and our interpretation is that, since the first note of the right hand part is detached and the left hand answer is *leggato*, the detached part of the right hand part is suggested to be the left hand *leggato* by the repeated pedal note.

An example of "sparkle" on a large red stop is found in *Vivaldi's Four Seasons* by Bedell in the passage for the *Tuba* step

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For Teachers, Students and Players of All String Instruments

That Important "Little" Finger

By GUY MCCOY

IT IS CALLED the "little" finger, but in playing the violin its usefulness makes it so important that to call it the little finger seems like a gross misnomer. It is technically designated as the fourth finger of the violinist's left hand; and, because it is so useful and therefore important, it is very necessary that steps be taken early in the student's career to strengthen this finger which normally is the weakest member of the hand.

Young violinists, especially, have difficulty in stretching the little finger sufficiently to play with ease the fourth finger A on the D string or the fourth finger D on the G string. If the little finger abnormally turns inward, as is sometimes the trouble, it is aggravated.

The exercise here shown has been found excellent training for developing not only strength but also flexibility in the fourth finger.



This should be practiced a number of times, but not beyond the point when the finger and hand begin to become fatigued. Perhaps at first it will be possible to play it only two or three times without tiring. At the first sign of fatigue a few minutes rest should be taken and the hand relaxed by allowing the arm to hang limply at the side with the fingers loosely separated.

The exercise may then be practiced on the A string.



The student should be most careful to see that the little finger plays its note each time exactly in time. It might well at first to play the exercise rather slowly, thinking of each as a quarter note; and later, when strength and agility are acquired, the exercise may be gradually taken faster.

Continuing the Example on the D String.



It will be noted that a little more stretching of the finger is required in order to maintain accuracy of pitch. Also the hand will probably move more rapidly, requiring more frequent rest periods.

When ease of fingering has been established on the D string, the exercise is practiced on the G string.



Smoothness in the measures connecting the different strings, it is suggested that the exercise be played through a number of times without stopping, repeating the sections on each string. Then the student should begin to lengthen the exercise by repeating each section before proceeding to the connecting measure. In order to avoid over straining the muscles of the hand and arm, it would be well, however, at first to play each section just twice and then proceed to the next, leading to the new string. No matter how well the individual sections have been practiced, it will be found that if playing the complete example with each section played over but twice, there will be fatigue. It will be some time before it will be possible to play with absolute ease, the complete exercise, with each section repeated say, four or five times. It is easy to see that the exercise may be lengthened to suit the ability and endurance of the player, simply by increasing the number of repetitions of each section.

The usefulness of this exercise may be extended by using it as a bowing exercise to coordinate the working of the bow and fingers in rapid passages. Five or ten minutes of these measures, as a "warm up," will do wonders in getting the fingers in condition for playing. Young students, playing their first recitals, and who have never eaten oysters, too, may use this exercise to advantage in those long, seemingly endless minutes just before making their entrance on the stage. Playing it through several times will be most effective in relieving that disturbing nervous tension which so often plays havoc with even the best of artists.

Improving Your Bowing

By

ALDEN V. CROUNSE

MANY STUDENTS AND TEACHERS strive for technical perfection with the left hand, giving insufficient attention to the bow, which is just as important. The most profound left-hand technique amounts to nothing, if combined with how strokes that are strained, short, inelastic, and that produce a small, wheezy tone. To acquire a full, round tone with strokes that are well connected, does not necessarily require the tedious practice of volumes of bow exercises.

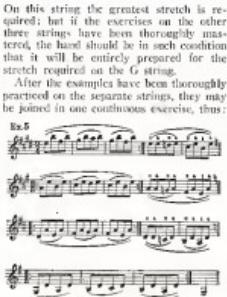
For the student who has started Kreisler's one of the best bowing exercises ever written is the No. 2. Before practicing the bowings given, it is more helpful to use another method.

Lower the wrist on the down stroke, and bring the hand nearly to the end, whip the wrist back and upward, pulling the bow along with the wrist. Then just before starting the down stroke again, whip the hand to pull the bow down. Think of the bow as being a heavy object being drawn up and down by the wrist. When doing the exercise in the frog, the wrist must be held high so the bow hangs underneath, or so the bow seems suspended from the wrist. It is lifted extra high on the up stroke, when nearing the frog. To develop smooth changing of the bow, practice the exercise three times first at the point, then in the middle, and last at the frog. Use very short strokes, and do it slowly. It must be remembered, so all attention can be directed to the bow, that the wrist must move to the bow.

The wrist must make a definite change of position at both ends of the stroke. If it is always held in the same level position, there will be a loss to the tones and the will not be smoothly sustained. It is important to note that when the bow nears the end of the stroke, the wrist starts back the opposite way an instant before the bow does. The fingers must not slide on the bow, but the joints must bend to allow the bow to travel straight.

The fourth step is to practice it by using a whole bow, for each tone, drawing the bow rather rapidly. This can be done only after the right wrist motion has been acquired from the preceding method of practice, so the bow will not slide back and forth between the highest and lowest end but will stay on the same spot when drawn rapidly. It is best to do this slowly first, before a mirror, to watch if the bow is going straight.

A most common fault among students is that they draw the bow to curve around in front of them when nearing the point. The arm must be extended so that it is straight to the very tip. In the case of small children, whose arms are not quite long enough, they must not be allowed to change the direction of the bow in order to get to the end. This must be satisfied to go seven eighths of the way and back



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FRETTED INSTRUMENTS DEPARTMENT

William Foden

By GEORGE C. KRICK

DURING THE PAST FEW YEARS the guitar world has been dazzling by the playing of Andres Segovia, Martinez Oyanguren, Sainz de la Manu and other Spanish virtuosos of the instrument. A great portion of the younger generation of players is unaware of the fact that we still have amongst us an American born guitarist and composer who ranks with William Foden, the master

case and mordent, and these combined with inventive musical insight and brilliant memory, have helped him to reach the top rung of the ladder to fame as virtuoso. His favorite classic composers have been Sor, Mertz, Legnani and Ferranti; and we have yet to meet a guitarist to surpass him in playing some of the difficult "Fantasies" of Mertz.

Foden's early compositions and arrangements for guitar show, however, the influence of Mertz; in these we find segments of arpeggiated movements and florid cadenzas of which the *Fantaisie on themes from "Der Freischütz"* and the *Sextette Jeux "Lucie"* are good examples. Many original compositions for guitar came from the pen of this prolific writer and aside from numerous small pieces for teaching purposes, there are quite a few that should be included in the repertoire of every player. *Hallucination* (Guitar duet), *Estreno Mexicano*, *Bohemian*, *Valse Caprice*, *Cavatina*, *Chorale Bleue* and *Musset* in F are of medium difficulty, quite melodic and thoroughly guitaristic; perhaps the transcriptions of the old songs, such as *Home, Where Art Thou?*, *Annie Lorraine*, *Old Black Joe*, *My Old Kentucky Home*, and others, in this list of these compositions several dozen and more, are of similar construction—Introduction, theme, a series of variations and finale. In these transcriptions Foden shows great inventive genius; and they require an accomplished technique for their performance. Julio Martinez Oyanguren has included some of Foden's in his recent radio broadcasts and letters on their reception have been highly complimentary.

Foden was one of the first guitarists to include in his programs his own arrangements of some of the lighter classics which show his thorough musical knowledge and also his intimate acquaintance with all the possibilities of the instrument. Of these the *Spiral Song*, *Mendelssohn*, *The Minuet* by Boberberg, *Intermezzo* from "Sylvia" by Delibes and the *Serenade* by Moszkowski were published by the composer and have been for many years popular works. In the Foden transcriptions we find that he makes frequent use of the right hand fingers, reiterating the melody note with first, second and third finger in groups of thirty-second notes, thus playing the accompaniment simultaneously; and in the performance of this style of composition Foden even today has few equals.

Marvelous Technic

AS IT OFTEN HAPPENS in the lives of artists, there comes a time when they feel the need to return to the scenes of their early triumphs and William Foden recently returned to his native St. Louis where he expects to continue his successful career. His numerous friends and pupils in the East with him many years of successful activity.

The writer who has his biography has been intimately acquainted with Mr. Foden and who, for a number of years, received instruction in the art of mandolin and later on the guitar, results in his judgment and later on the marvelous technic displayed by this artist on the guitar. Perfection is the only word to describe his rendition of the "Lamento Sumatra" by Ferdinand Sor or an operate "Fantaisie" by J. K. Mertz. A right and left hand that seem to have been especially made for the guitar, enabling him to overcome the greatest difficulties with an

His most important work for guitar is the "Foden Method," published in two volumes. These books of more than two hundred pages contain the most scholarly and comprehensive treatise on the technic of the instrument, leading the student from the beginning, step by step, to the advanced art of guitar playing. The "Foden Method" is the celebrated "Method" of Cincinnati, more than one hundred years ago; we have had such an extensive and thorough method; it has been taught with delight by all guitar players and students. Mr. Foden may be said to have the distinction of being also one of the American pioneers on the mandolin, on which he became quite proficient upon its introduction into this country in the latter part of the nineteenth

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Practical Aids in Getting Pupils

(Continued from Page 698)

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Write "I saw it in THE ETUDE"

At the conclusion of the recital it is well for the teacher to say a few words of praise for the young performers and of pleasure in the attendance of the guests of the evening. Whenever the occasion arises, one should take advantage of the opportunity to say a few words which will appeal to one's audience.

Joint recitals may be given. In these discussions, however, every member has to be used to create friendliness among the various teachers of the community. Features of broadmindedness and friendliness on the part of the young teacher will still fail to enlist the support of other teachers of the community; and, if they are willing to undertake a joint recital, so much the better. In such an event, each teacher may have his most advanced pupils appear to

deliver a few interpretations. Their names may be announced at the time, or be printed on formal programs.

Diplomas should be observed in general conversation. When asked about the advancement of students in his class, the teacher should endeavor to give an answer which when repeated may return to the student and his parents in an encouraging family conversation.

Five indirect words of encouragement will help the teacher's own popularity, and will encourage the student to do his best. It has been observed that dull students often surpass their previous efforts in an attempt to live up to their teacher's opinion of them.

(To be continued next month)

Success in Voice Study

(Continued from Page 696)

whether he sells neckties, fire insurance, or sings in a radio chorus. He can study after hours, Saturday afternoon, and all day Sunday.

As soon as possible, a student should find opportunities of singing in public. Let him sing anywhere and everywhere. The value of singing as frequently as possible, and in many different kinds of audiences as possible, cannot be overestimated.

Such appearances will not bring home, assurance, stage presence, and good poise, myriad little details which he cannot get in his teacher's studio. It is priceless experience and will soon gain his work that much desired "professional" stamp. Work is excellent training for the student, and his voice will be found in churches better than ever. Let him sing in a synagogue on Saturday and some other church on Sunday. Too many students are afraid to take opportunity, yet are unable to grasp such opportunity, when it does present itself, solely because they lack the assurance which a series of minor appearances would

strongly. To succeed in music, one needs a strong artistic sense, a good business sense, and an uncommon amount of common sense. Finally, one must develop himself to the limit possible, but also he must be always mentally alert and quick to recognize and seize opportunities. One needs to get along with people, and to be constantly aware of his own shortcomings.

My own work fault was laziness. I would always rather "just sit." But I did want the sense to refine this and to do something about it. I realized that, if I were to be a singer, it must be a good one. That meant discipline, but I forced myself to it. This was hard, for me, for most persons, was not naturally musical. As a child I had bad piano lessons, and had hated them bitterly. But, I finally changed my mind about music, I did so completely. I indulged in no "arty" or修养 or temperamental posturing; and I approached the master as sanely as possible, and worked harder than ever in my life.

The American student's greatest asset is his extraordinary enthusiasm, his sincere belief that he can do anything possible to anyone else. It is true that in an earlier age, there was a more optimistic outlook has been derived, but, fundamentally, these two statements do not contradict each other. It is the optimism that induces the sunny, carefree attitude that is there denounced; and there is a wide difference between that confidence and the fad that creates intelligent self-confidence.

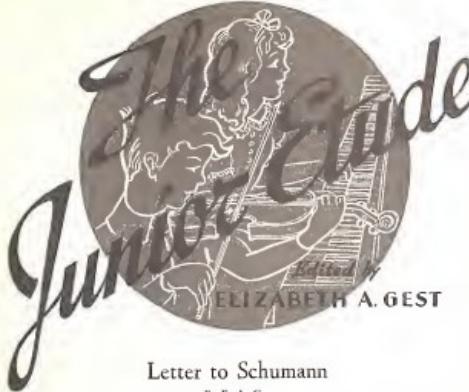
The Yankee "I Will"

AS FAR BEFORE TALENT is not enough. The world is full of singers who have plenty of talent, but who are not getting anywhere. To succeed in music, one must have either a tremendous love of it, or be motivated by a driving power so great that it will surmount all obstacles. In all the dull grand, all the disappointments and heartaches that intervene between the tyro stage and the finished artist, sometimes great drive is prompted by other than exalted motives. Frequently it originates an artist, and makes an impression in certain quarters, and perhaps this spirit of competition is responsible for the success of careeriers than any alumnus other single factor.

On the other hand, more singers fall because of defects of judgment and temperament. All this would be encouraging to the young student, for, with all that he here briefly, he sees that there is nothing wrong with him—or, which a little common sense would not speedily correct.

Another self-imposed handicap is the desire to specialize. A singer with operatic ambitions objects to acquiring a repertoire of concert, oratorio, and every type. One answers, "I am going to be a *fool singer*"; another, "I shall be a *Dobson exponent*"; or, "I shall do nothing but sing spirituals." A student should not specialize in anything. Instead, he should acquire a good working knowledge of all styles, all schools; and later he may be justified in concentrating upon the one thing which experience has proved to be best.

The one thing which everyone should realize and keep in mind through all his student years, is that talent alone is not



Letter to Schumann

By E. A. G.

DEAR SCHUMANN:

Or should I say Robert Schumann? Or Mr. Schumann? Anyway, you must have liked my letter because you wrote so many pieces for us, so I guess you will not object to what I call you.

You know, lots of great composers never thought much about us, because music too hard for us to play. Of course you wrote that kind too, only you wrote lots of simple things for us; in fact, some of them are so easy our teachers give them to us when we can't play them.

Once we had a Schumann contest and one of the pieces we had to play was your *Soldier's March*, and you'd be surprised! Nearly everybody played it fine until the last four measures and then wove it they got off their rhythm. That's how I won the contest, because my teacher told me

about not doing that and I didn't, and so I won. We had to play *Knight Raper*, too, and everybody played the second part you know where I made the F major part—not as well as the first part. You put some tricky measures in that part, do you know it? Hard to memorize and play fast enough, and that's how I won that, too, because my teacher told me to practice those measures extra and I did, and I won first place. The other pieces in the contest were easy, so I had to remember your dates, too, but that was easy too, because I have a good memory for dates and, somehow, 1810-1856 seems easy. I like contests and tournaments because it makes you learn your things well, and all you have to do is to play better than the other fellows and you're bound to win. Bob Jones plays better than his teacher, and he's been telling him for a while now that he comes, then he just forgets to pay attention to what he's doing.

Another thing I like about your music is the names you gave the pieces; pictorial, my teacher calls them like *Holiday Farmer*, *Sailor's Song*, *Child Falling Asleep*, and things like that.

My book says you hurt your finger practicing with a queer gadget. Imagine my teacher practicing that much! Well, my teacher says that's one thing will never



happened to me. But I like to practice, though; really I do, because it's nice to learn to play, and I think practicing is rather like swimming. Jo Lampson, my teacher, said to me on her anniversary as I do on mine, and everybody in the pool can beat him. He makes me tired and he does not have half as good a time as I do with my piano.

My teacher says you wrote lots of articles about music too, and I'm going to get them out of the library some time and read them. But I had better not make this any longer, or you will not read it.

From J. A. G.

Trees in Music

By ALETHA M. BONNER

IN THE BEAM OF music woodland influence has permeated the opera, the orchestra, and the solo forms, with tuneful beauty. Faun-like stories are told, too, in the folk songs of the nations. One of the favorite lyrics of England in early days was, *O Willow, Willow!* and several versions of this old ballad, bearing the date of 1588, are to be found in the British Museum.

From Wales comes the ancient *Ash Grove*, with the first stanza reading: "The ash grove, how graceful, how plainly 'tis speaking. The bough through it playing has language for me."

The song of the *Frog-tree Orchard* is also another traditional lyric, this from Portugal, with Russia giving us a group of quaint old folk songs featuring friendly frogs; as, *Ah, See the Old Poor Tree*, from the province of Saratov, and this song, by the way, is an interesting example of five-line time.

The Ash Grove

Come and Twine the Slim Boughs is a song from the old district of Orford; but probably the best known of these Russian songs is *Wreath the Boughs of a Tree*, from the village of Moscow. The native composer, Tschalowsky, familiarized the world with the last named song in his *Serenade for Strings*, Opus 48, where the theme is the principal subject in the last movement of this beautiful number.

Added to the wealth of tree songs are Denmark's *Wreath Through Woods*; Germany's beloved *Wreath of Pine*; and Japan's dainty *Cherry Bloom*, with its "fair white mist wreaths floating by!"

Canada, our neighbor to the north, voices her admiration of a handsome native tree, by singing *The Maple Leaf Forever*—this being its national hymn.

Other composers have followed along the winding path of old folk songs and popular songs writing (Cox) heroic war tree themes, too, numerous to mention here, at a piano concert), and many tributes have been paid to trees in musical drama with forest settings furnishing the background of countless scenes.

The rollicking "Robin Hood," by American composer, John Philip Sousa, deals largely with carefree life in the forest. *Forest of Sherwood*, in Merrie Old England, while two of the outstanding songs of the opera are *Hey, for the Merry Greenwood*; and *Come Along to the Woods*.

Act Three of the opera *Lakini* by Delibes, shows a tropical forest scene, and here in this leafy retreat, *Gerold*, the Brit-

ish officer, sings effectively in *Forest Dejka* to his Belzoni love, the faithful *Larina*. Again the magic spell of the woods rests upon a young forester, *Mer*, who, in Weber's "Der Freischütz," sings his dramatic song, *Through the Forest*. *Forest Marmors* is the name given to a very beautiful part of the opera *Siegfried* by Wagner.

Edward MacDowell gave to the world great original forest pictures in his "Woodland Sketches"; here we have his "A Wild Rose," and also a "Dawn in Forest," and an Old *Trysting Place*, while other pleasing lyrical scenes are shown.

Felix Mendelssohn wrote a noble *Forest* suite, based on his picture in "Woodland Sketches"; here we have his "A Wild Rose," and also a "Dawn in Forest," and an Old *Trysting Place*, while other pleasing lyrical scenes are shown.

Richard Nordmark, Norwegian composer, and cousin of Björnson, created an especially harmonious musical setting to the last-named verse. The plot of the song makes wide appeal—a tree refused his blossoms to the wind, but when a little girl branches and gives him shelter.

One of our well-known Christmas carols is *Deck the Halls with Boughs of Holly*, which came to us from England; and die



"I think that I shall never see
A poem lovely as a tree."
—Joyce Kilmer

French composer Massenet's a beautiful score called *Under the Linden Tree*.

How many other fine musical compositions can you recall which honor one of nature's works of art, the TREE?

Music Dreams

By MONICA TYLER BROWN

The clock ticks so a friendly tone!
I quite enjoy to be alone—
With Puppy in a fluffy coat
Curled up beside me, fast asleep!

I drift along in melody
And think of things I hope to see
When I grow up, and mean to do,
If only all my dreams COME TRUE!

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